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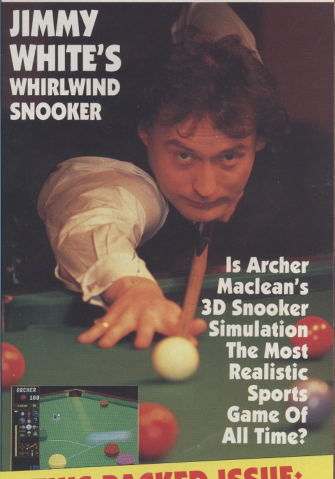
AN EMAP IMAGES PUBLICATION ISSUE 35 · AUGUST 1991 DM 12.00 Lire 8,300 £2.50

# THE One for AMIGA GAMES

## CRUISE FOR A CORPSE

Delphine's Long-Awaited Whodunnit Is Finished At Last... Was It Worth The Wait?



## JIMMY WHITE'S WHIRLWIND SNOOKER

Is Archer Maclean's 3D Snooker Simulation The Most Realistic Sports Game Of All Time?

**If Your Sneak Preview Disk is Missing - Consult Your Newsagent Immediately**

## REVIEWED THIS MONTH:

- CRUISE FOR A CORPSE
- JIMMY WHITE'S WHIRLWIND SNOOKER
- MAUPITI ISLAND
- BATTLE CHESS 2
- SWAP
- THUNDERJAWS

## INSIDE THIS PACKED ISSUE:

- INDY IN ATLANTIS - Part Two Of Our Exclusive WIP
- THE ULTIMATE JOYSTICK - What the stars want to see
- REVEALING SECRETS - Of Lucasfilm's Monkey Island
- TAKE TO THE SKIES - With Our F-15 II Player's Guide
- WIN! - A Mountain Bike From Renegade

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# GOLD – THE MAR

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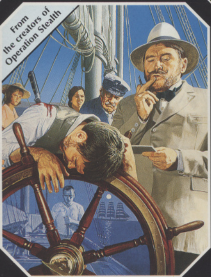
## CRUISE FOR A CORPSE


From the creators of Operation Stealth

Screen shot from CBM Amiga

Based in the 1920's, Inspector Raoul Dussentier is aboard a ship in the Mediterranean. But no sooner has the cruise begun when Raoul is summoned to investigate a crime – the murder of his host Niklos Karaboudjan, the Greek shipping magnate. It's up to Raoul to throw some light on this sinister mystery!

- *Wide range of actions, including the option to question other characters in true Agatha Christie style.*
- *PC version features 256 colours, Ad Lib & Roland sonic support.*
- *Amiga version features 32 colours.*

ATARI ST, AMIGA & PC (CGA, EGA, VGA, TANDY AD-LIB & ROLAND).

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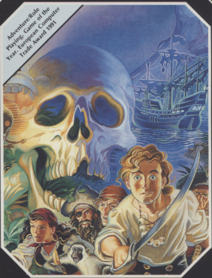
## THE SECRET OF MONKEY ISLAND™


Adventure/Role Playing Game of the Year. European Computer Trade Award 1991

Screen shot from PC

A comedy set during the "golden age" of piracy in the Caribbean. The game's twisty plot leads our hero, fresh from the old world, on an hilarious, complex, swash-buckling search for the fabled Secret of Monkey Island.

- *Features dazzling 3D graphics, an original reggae sound track and a point 'n' click no-typing interface.*
- *A wide variety of original entertaining puzzles, unravel hidden meanings in hilarious repartee.*
- *Proportionally scaled animated characters and cinematic pans and camera angles.*

ATARI ST, AMIGA & PC (EGA, CGA, VGA, MCGA, AD-LIB and SOUND BLASTER).

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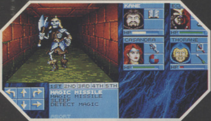
# K OF A WINNER

## SOURCED FROM AROUND THE WORLD OR CREATED INNOVATIVE DEVELOPMENT TALENT.

## EYE OF THE BEHOLDER

No 1 best selling game on both sides of the Atlantic

Screen shot from PC



**This award winning game is an unbelievable task for beginner or veteran, but believe this, whatever your role-playing experience, Eye of the Beholder will SURPRISE, STIMULATE and CHALLENGE you every step of the way.**

***"INCREDIBLE!! EYE OF THE BEHOLDER! DUNGEON MASTER FINALLY BEATEN!"*** **C&VG.**

***"EXCELLENT! Well worth getting hold of a copy!"*** **Amiga Action.**

- ***Incredible graphic presentation and user interface makes the game state-of-the-art for RPG adventure games.***
- ***Over 150,000 copies sold worldwide.***

**PC (EGA, CGA, VGA, MCGA, Ad-Lib) and AMIGA.**

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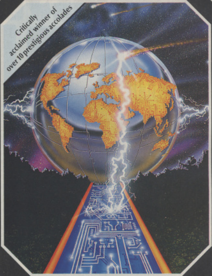
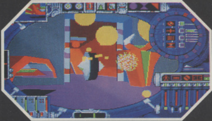
## CYBERCON III



Critically acclaimed winner of over 10 prestigious accolades

Screen shot from CBM Amiga



**Cybercon III is a game of Epic proportions.**

***"STUNNING, IMMENSE, EXCELLENT, GREAT, DEFINITIVE, ENORMOUS!"*** **These are just some of the words used by hardened game reviewers to describe this game of epic proportions!**

***"A stunningly detailed virtual reality. If you're after the definitive experience, this is where to find it."*** **CU Amiga.**

***"With excellent graphics and acres of gameplay, Cybercon III plunges you into the heart of a defence complex with over 400 unique locations. GREAT STUFF!"*** **Zero Hero.**

**ATARI ST, AMIGA & PC.**

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Screen shots are only intended to be illustrative of the gameplay and not the screen graphics which vary considerably between different formats in quality and appearance and are subject to the computers specifications.

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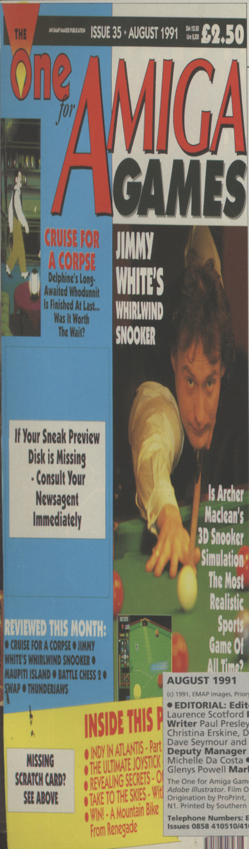
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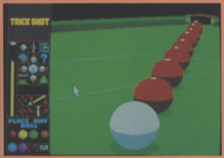
• THE ULTIMATE JOYSTICK
• REVEALING SECRETS - O
• TAKE TO THE SKIES - Wit
• WIN! - A Mountain Bike From Renegade
MISSING SCRATCH CARD? SEE ABOVE

# CON

## LESS MEANS MORE...

**There's no denying that this month has seen a trickle of new releases instead of the usual flood – but who cares when the trickle is of such high quality? With titles like *Cruise For A Corpse* (below) and *Jimmy White's Whirlwind Snooker* heading for the shelves, the lack of quantity doesn't really seem to matter so much any more. It also means that we've had more room to bring you an expanded Tips section this month, including superb players' guides on no less than four top games. Something else that's expanded is our letters section – there are now four whole pages of feedback – so get those pens out and keep scribbling.**

**Ciarán Brennan**


TRICK SHOT
PLACE ANY BALL
CLR

**64** **If you thought that *3D Pool* was as good as a baize sim could be – think again! *Jimmy White's Whirlwind Snooker* adds a whole new dimension to the art of snooker.**

## 6 THE SNEAK PREVIEW DISK

There are fairies all over this month's cover disk, but then there's also Graham Gooch (who definitely isn't one). It looks like all other cover disks have just been run out!

## 10 £10,000 UP FOR GRABS!

And that's only how much we're giving away in free games! There are also discounts aplenty just waiting to be claimed in our amazing scratchcard giveaway – so what are you waiting for? Get scratching...

## 12 LETTERS

You just won't stop writing, will you? We've an expanded letters column this month: four pages of praise, complaints, suggestions, loves, hates, requests, and, of course, the Sarge.

**AUGUST 1991**

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## 33 THE IDEAL JOYSTICK

Is there such a thing as the Ultimate Joystick? We've put together a panel of experts who told us all about their dream combination of shafts and buttons, then we put them all together and came up with the Coolest Controller ever (above).

## 36 DESERT ISLAND DISKS

In the first of an occasional series, we ask Probe supremo Fergus McGovern which games he'd like to be stranded with. One question that wasn't answered though... would they like to be stranded with him?

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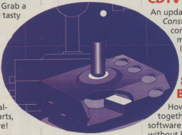
## 42 ENDANGERED SPECIES

Some new consoles succeed, some fail. But Atari's long-promised Panther will never even get a chance to try. We visit the firm's Slough HQ to see what might have been.



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The superb adventure TV show is back for both a new series and a new computer game from the keyboard of veteran coder Tony Crowther. Ol' Lol Scotford proves he doesn't scare easily by previewing both.

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## 82 ARCADES

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LONG PASS 10-24 Yds.
SHORT PASS 1-9 Yds.

## 85 DEMOS

What's dead cool, runs on an Amiga and is close to being free? We don't know – but we know a man who does! Tune in to Paul Presley and find out.

## 88 TIPS

A guide to *Gods*! What more could you want? How about another one for *F-15 II*? And *Switchblade*? And *The Secret Of Monkey Island*...

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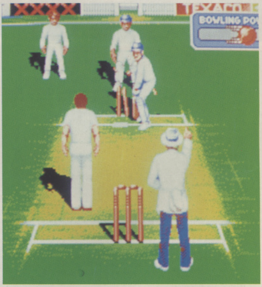
# GRAHAM GOOCH WORLD CLASS CRICKET



With the best captain they've had for years, it's not entirely surprising that England have started to play some decent cricket again (even if they do have a problem staying ahead of the Windies). So what better way to celebrate than by taking to the crease in Audiogenic's stylish cricket simulation?

Our demo version has a selection of the features that will be included in the final game. Some of the graphics and arcade sequences have been left out, but nonetheless you can still have a good innings. The game will last for five overs and then rain causes the match to be abandoned. (This is Britain after all!). If you want to continue playing after this you'll have to reboot the disk.

## CONTROLS

Once the game has loaded you should use the mouse to choose whether you wish to bat or bowl. Pressing the Space bar displays a menu of options: the only things that aren't implemented are the Scorecard and Exit.

At the start of an over you can change the bowler by moving the joystick to highlight the bowler of your choice and then pressing Fire. To position the fielders hold down the left mouse button to drag the icons. Field changes do not affect the gameplay in this demo.

## BATTING

Note the small square which indicates where the ball will bounce. Move the joystick left or right to make the batsman shuffle sideways. When the bowler starts his run-up, press fire and the batsman will raise his bat in readiness, a la Gooch. To play a shot move the joystick in one of the eight directions indicated below:

| | |
|---|---|
| **UP** | Drive |
| **UP RIGHT** | Hook |
| **RIGHT** | Sweep |
| **DOWN RIGHT** | Leg Glance |
| **DOWN** | Auto Defence |
| **DOWN LEFT** | Not Used |
| **LEFT** | Push out on off side |
| **UP LEFT** | Cover Drive |

## BOWLING

Move the joystick to position the square that shows where the ball will bounce, then press fire. If you're controlling a spin or swing bowler, choose the direction of spin/swing by moving the joystick left or right. Waggle the joystick from side to side to determine the speed of fast and medium-paced bowling, or the degree of spin or swing. For this demo, these features are more exaggerated than they will be in the finished game.

## THERE'S MORE TO COME...

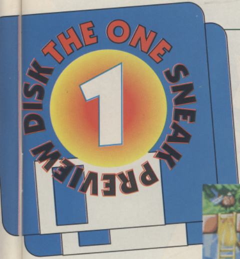
*Graham Gooch's World Class Cricket* will be available from Audiogenic in August for £29.99. Extra features will include: interactive real-time fielding with inset animations of the batsman running; field placing; more strokes and simpler controls; digitised sound effects; title music; spectacular sequences when sixes are hit; shadows which change length and direction according to the time of day; players and teams that can be edited and saved/loaded; league and cup competitions... 'Owzat!

## LOADING INSTRUCTIONS

MAKE SURE that all unnecessary peripherals are disconnected, then place the disk into the internal drive and switch on your machine. When the loading menu appears press the key that corresponds to the demo you require. In a short while the demo will have loaded.

**LOADING PROBLEMS**

If your disk fails to load properly, switch off your computer for 30 seconds, make sure that all peripherals (such as printers) are disconnected and then try again. If the game still refuses to load, pop it into a jiffy bag or padded envelope (along with a self-addressed envelope and 27p stamp) and send it to: **The One Disk Replacements, PC Wise, Unit 3, Merthyr Industrial Estate, Pentrebach, Merthyr Tydfil, Mid-Glamorgan, CS48 4DR**. Please allow 28 days for your replacement disk to arrive.


THE ONE SNEAK PREVIEW DISK
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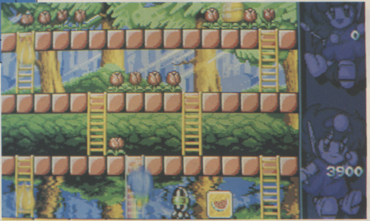
# ROD-LAND
## A FAIRY GOOD DEMO



What does every good fairy want? A magic rod, of course. That's true of twins Tam and Rit anyway. In case you haven't encountered them before, we ought to point out that Tam and Rit are the female equivalents of Bub and Bob and are very, very cute. Unfortunately they are also very sad, because their good old mum has been kidnapped. So, armed with the Rods of Sheesanomo and Rainbow Shoes they set off to get their mum back in time for tea.

To complete each level, Tam and Rit must collect all the flowers, but while they're merrily picking posies there are nasties aplenty trying to trip them up. This is where the Rods of Sheesanomo come in – they can be used to pick up enemies and bash them down on the ground. Once bashed the enemies turn into weapons – run into the weapons to set them off and kill other enemies on the platform. These will leave bonuses to be collected.

Quick escapes can be made by using the rainbow shoes to form a ladder. Ladders can be formed upwards or downwards and will remain in place until the shoes are next used. Be warned, though... your enemies can use the magic ladders as well.

Once you've grabbed an enemy with your rod, press the fire button to repeatedly bash it against the ground.

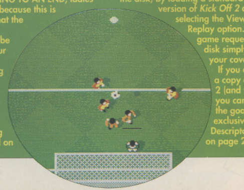
### CONTROLS

| | |
|---|---|
| (Without Fire) | |
| UP | Climb up ladder |
| RIGHT | Walk Right |
| DOWN | Climb down ladder |
| LEFT | Walk left |
| (With Fire) | |
| UP | Build ladder upwards |
| RIGHT | Fire rod right |
| DOWN | Build ladder downwards |
| LEFT | Fire rod left |

### KEYBOARD CONTROLS

Use the cursor keys for directions and SHIFT, ALT, A or CTRL to fire. In a two-player game, the second player should use the joystick.

### AND FOR THE VERY LAST TIME...



AN ERA IS COMING TO AN END, ladies and gentlemen, because this is the last month that the Goal-den Goals competition will be run and also your last chance to view the winning goal on disk.

The final winner is Derek Mansfield from Dublin. You can view his winning goal, the second on the disk, by loading a standard half-meg version of *Kick Off 2* and selecting the View Action Replay option. When the game requests a data disk simply insert your cover disk.

If you don't have a copy of Kick Off 2 (and why not?) you can still see the goal in our exclusive Descriptovision™ on page 24.

### WOT YA GET

This demo includes three levels from the complete game with some of the early sound effects. The finished game will include even more sound effects and improved gameplay (with 40 levels) and will be released by Storm in September for £25.99 (if you want to find out more, check out our Work In Progress in Issue 33).

# YO!

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**LASTABILITY 100%**

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**VALUE 100%**

You won't have more fun for your money!

**OVERALL 101%**

Highly recommended. You can't beat it!

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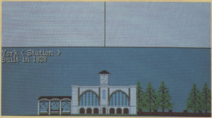
THE EUROPEAN COMPUTER ENTERTAINMENT SHOW

# TEN THOUS

*Who in their right mind would want to give away £10,000 worth of games? We would! That's right! That piece of card, which was, until a few seconds ago, stuck onto the cover of your magazine, could already have won you £5,000 worth of games from Activision, MicroProse, Ocean, US Gold and Ubi Soft. And as well as that grand prize, there are also 200 free games up for grabs – and even if you don't get one of these we guarantee you a great The One discount voucher worth £5 off some of the greatest games currently available!*

**What a giveaway! A whopping 10 grand's worth of software up for grabs in the biggest *The One* competition ever. Get scratching and then read on to find out what you may have won.**

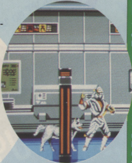


York ( Station )
Built in 1828

## MICROPROSE

***Railroad Tycoon* (£34.99) - wheeling and dealing in the great age of steam. *F-15 Strike Eagle II* (£34.99) - a realistic simulation of an advanced fighter plane. *UMS II* (£34.99) - the classic military simulator updated.**

## US GOLD



***Shadow Dancer* (£25.99) - a superb conversion of the coin-op beat 'em up. *Super Monaco Grand Prix* (£25.99) - realistic race action from the arcade original. *Mercs* (£25.99) - gripping two-player combat action. *Cybercon III* (£25.99) - a stunning 3D action adventure from the creators of *E.Motion* and *Vaxine*.**

X 082
Y 071
LIFE
CREDITS
+00000
FUEL
TAL
GIV
QUI

You have boarded a helicopter
- WARNING - You are low on fuel

## ACTIVISION

***Beastbusters* (£25.99) - like *Operation Wolf*, only with ghouls 'n' ghosts to take pot shots at. *R-Type II* (£25.99) - continuing the frantic shoot 'em up action of the arcade original. *Hunter* (£29.99) - superb 3D strategy/adventure with multi-vehicle transport. *Deuteros* (£29.99) - sequel to *Millennium 2.2*, a great space strategy game.**

## RULES

* This competition is not open to employees of EMAP Images or any company involved in the production and distribution of *The One for Amiga Games*, nor to the employees of Activision, MicroProse, Ocean, US Gold or Ubi Soft.
* Cards and cheques must be received on or before August 26th 1991 (or September 26th 1991 from overseas readers).
* Cards must be sent to the Marketing Department, EMAP Images.
* Proof of posting will not be accepted as proof of delivery.
* Please allow 28 days for delivery of prizes.
* No responsibility can be accepted for cash sent by post. Cheques or postal orders must be made payable to the appropriate software company.
* Discount claims sent without a cheque or postal order will be null and void.
* No correspondence regarding the competition will be entered into.

# AND SMACKERS!

## INSTRUCTIONS

On the front of this magazine you'll find a card with three scratch panels on one side and an application form on the other.

IT'S EASY TO FIND OUT WHAT YOU'VE WON...
1. Scratch off the silver foil on the panels to reveal the messages underneath.
2. If one of the panels reveals an 0839 telephone number, just dial it and listen to the recorded message. You will have won one of the following:
* £5,000 Worth Of Free Software!
* A Free Game!
* A Discount Worth £5 Off A Great Game Costing £24.95 Or More!

DISCOUNTS
If you've won a discount, listen carefully to the recorded message which will tell you which publisher's games you can choose from. Remember, you can only use your card to claim a discount from the publisher specified in the recorded message.

Enter the name of the publisher and the name of the game you want to buy in the appropriate space on the reverse side of the card – and remember to indicate which format you require (this is because this offer is being run in conjunction with our sister magazine, *The One for ST Games*).

Don't forget to include a cheque or postal order with your card, made payable to the relevant software house for the listed price of the game less £5. Remember to include your name, address and telephone number, and send the card and cheque to: **The One Scratch Card Competition, c/o Marketing Department, EMAP Images, Priory Court, 30-32 Farringdon Lane, London, EC1R 3AU.** Please allow 28 days for delivery.

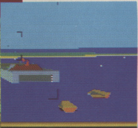
FREE GAME
If you've won a free game, choose from the lists printed on this page. Enter the name of the game, publisher and required format in the appropriate space on your card (please note that some games are only available on one format). Don't forget to include your name, address and telephone number, and send your card to: **The One Scratch Card Extravaganza, c/o The Marketing Department, Priory Court, 30-32 Farringdon Lane, London, EC1R 3AU.** Please allow 28 days for delivery.

MAIN PRIZE
If your card has £5,000 printed in one of the panels, congratulations are in order because you are the winner of our grand prize of £5,000 worth of free software. Get straight on the phone to **Catherine Oates** at The One on **071 251 6222, extension 2406**.

DON'T FORGET
All cards and claims must be received by August 26th 1991. Claims received after this date will not be valid.

TELEPHONE RATES
0839 numbers are charged at 34p per minute off-peak and 45p per minute peak. Please get permission from the phone owner before you call.

OVERSEAS READERS
Readers from outside the UK are still eligible to enter the competition, but will not be able to use the 0839 numbers. Instead, you should keep your card until the September issue of the magazine is printed. We will list the numbers against the prizes on offer in that issue. The closing date – for overseas readers only – is September



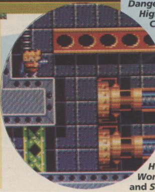
## UBI SOFT

***Jupiter's Masterdrive* (£24.99) - a space age top-down racing game. *Pick 'n' Pile* (£24.99) - picking and piling puzzle fun. *Full Blast* (£29.99) - a compilation, featuring *Ferrari Formula 1, Carrier Command, Rick Dangerous, P-47, Highway Patrol* and *Chicago '90* *Magnum* (£29.99) - a compilation, with *RVF Honda, Pro Tennis Tour, Oriental Games, Saturn* and *After The War*. *The Winning Five* (£29.99) - a compilation of *Iron Lord, Night Hunter, Twin Worlds, Puffy's Saga* and *Sir Fred*.**

TOP
STAGE
TIME

## OCEAN

***Darkman* (£24.99) - the game of the great Sam Raimi film starring Liam Neeson. *Elf* (£24.99) - cute platform fun with diminutive folk. *Wild Wheels* (£24.99) - the ultimate driving game. *Toki* (£24.99) - the arcade ape-man hits 16-bit. *Navy Seals* (£24.99) - the game of the new blockbuster, starring Charlie Sheen and Joanne Whalley-Kilmer.**



### THE INTERROGATION

Dear The One,

Just a few points:

1. For this year's Computer Show at Earls Court will you be selling advance tickets?
2. Will *Head Over Heels* ever come out?
3. How about stating in reviews if games are double-sided or for 1 Mb machines?

**Simon Healey, Bexley, Kent**

*Here we go:*
*1. Yes. Keep checking the ads. There will soon be a hotline number printed for credit card booking. 2. Yes. On Ocean's budget Hit Squad label some time around October 3. We always try to include facts like this in our comment boxes.*

### CHAMPIONSHIP CHALLENGE

Dear The One,

Would it be against the law for my friends and me to run our own *Kick Off* championships, or would we have to ask Anco for permission first? Although very challenging, having to score a top class goal to get to your championships is very hard for some people. Also, your method is not too hot as you might get a final between people who scored totally fluke goals. It would be better to get a championship where anyone could enter and then you get the best versus the best.

**Paul Beevis, Norwich**

*If you and your friends just plan to organise a championship between yourselves, you can go ahead without consulting anybody. On the other hand, if you want to invite other people to enter and to advertise the competition you will certainly need to contact Anco first. As far as our championship is concerned, you should remember that most goals include the run-up, so it is usually easy to see whether the goal was a 'fluke' or the result of skillful play. It is the way that the ball is put into the net that makes a good Goal-den goal, not just the fact that it has gone in. The competition is closed now, but if we decide to run another one in the future we may decide to use an alternative method for qualifying.*

### AMERICAN HAND-HELDS

Dear The One,

Next month my brother is going to America. I have asked him to get me a Lynx or Game Gear. Which one do you think is the best one, which is the best for playability?

Now for a few questions:

1. Will I be able to use English cartridges on the

PRIZE LETTER

### SOFTWARE RECESSION

Dear The One,

While visiting my local computer shops the other day, I noticed that they were all selling off the latest games at knockdown prices. *White Death* and *Blitzkrieg* were labelled at £9.95 each, *Breach 2* at £7.99, while *Brat*, *UMS II* and *The Killing Cloud* all weighed in at £14.95 each. The *Corporation Mission Disk*, *Nightbreed* and a sprinkling of budget games were all being sold off at under a fiver!

While a single Sheffield shop can normally be found having a sale of some kind, it is extremely uncommon to see them all in a similar state at the same time. I enquired at the counter and the shop assistant claimed that these prices were due to the current recession, sales slumps, and the fact that the majority of 'big' releases are rushed out for Christmas.

Is Sheffield merely an isolated case or is it the same nationwide? These stores must be feeling the unemployment sting very badly, as one local shop has already had to revert to filling the shelves with board games, metal miniatures and paints just to draw in more customers!

Even worse, the software companies themselves must be in a bad way at the moment. If the shops, in desperation, are reducing their prices, the companies will, in turn, 'sell' more games but at the same time make very little profit, if any at all. Hewson is already one casualty – I wonder who will be next?

Add to this the continual threat of piracy and we have big problems, although this may be taking the issue just a little bit too far. Do you think I am blowing it all out of proportion or being realistic?

**Stuart N. Hardy, Wales, Sheffield**

*It is perfectly true, Stuart, that software producers and retailers are feeling the pinch of recession at the moment, but then, so are most small firms in the UK (no matter what kind of business they're in). You are right, of course, that while bargains like these might seem attractive to the consumer in the short term, in the long term they spell trouble. Having said that, We don't think think that the software industry has nothing to look forward to but doom and gloom. Remember that, while things might look a little bleak at the moment, this is still a rapidly growing market and there's always going to be a demand for good entertainment software, even if the popular machine formats change every five years. Whatever happens, The One will be here to keep you up to date.*

## SPEAKER'S CORNER

Dearie, dearie me. Piracy crops up yet again, but it seems that good end sequences and games for the girls are a lot less prominent. Over to you…

### SCUPPERING THE PIRATES

Continuing the well-worn piracy debate, **Simon Molden** of **Jordans, Bucks** has some sound advice for software companies beset by pirates…

*"I recently bought Multi-Player Soccer Manager for my computer and when I got home I found that the box, apart from containing the disk and the instructions, also had a 'Dongle'. You need the Dongle to load the game (because it plugged into the spare joystick port) otherwise the game would never get past the loading screen. Surely if every game had a Dongle, it would stop the pirates from pirating, or would even the best pirates get around this somehow or would there be only certain games that could have a Dongle?"*

Dongles are certainly a tried and tested way of beating piracy, Simon, but most companies seem reluctant to invest the extra capital that would be necessary to include anti-piracy hardware with their software.

Inevitably, we've had more self-justification from self-confessed pirates, including one who calls himself **Killer**. He says... *"Piracy is not software theft. Theft is when you walk into Boots and stuff a copy of Lemmings up your coat and walk out without paying… We are not cowards to hide our identities and addresses, we are smart…"*

Killer goes on to complain that our calling **'The Shade'** a git (Letters, Issue 33) was 'juvenile', but he finishes off his own letter by saying... *"Anyone who snitches on a pirate is a pathetic little weasel who's probably a spoilt brat"*. (Us? Juvenile?)

Right, let's get a few things straight. However you classify piracy it is still an illegal act for which you can be fined or imprisoned in exactly the same way as you would for stealing from Boots. Killer and his friends in piracy claim that their acts are justified, yet by using silly pseudonyms they are admitting that they are guilty of committing a crime. Killer's letter demonstrates

PIRACY IS THEFT

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Any information of piracy should be passed to The Federation Against Software Theft. 071-240 6756.

Lynx or Game Gear?

2. Will the Game Gear's 'TV aerial' work on English TVs?

3. Which has more games and which are the best ones to get?

4. Which has the better graphics?

**Nihar Shah, North Wembley, Middlesex**

*To be honest there's not a lot to choose between the Lynx and the Game Gear at the moment. Neither machine really stands out and both are still a little short of firmware. To answer your questions: 1. Sega doesn't recommend that English cartridges are used with a US machine, but Atari says that there is no problem with the Lynx. Don't forget that, whichever of these two machines you purchase, you'll have to buy a new UK power pack if you plan to plug them into the mains. 2. No, American TV operates on a 405 line VHF system (NTSC), while British Television uses a superior 625 line UHF system (PAL). Sega is currently working on a British version of the add-on. 3. They're about even at the moment, but the Game Gear looks as though it's attracting a few more developers. 4. The Lynx has 16 colours on screen from a palette of 4,096, with 1,024 sprites, while the Game Gear offers 16 colours from a palette of 128.*

## KICK OFF TWO AND A HALF

Dear The One,

Most people agree that *Kick Off 2* is the best game, but I feel that it could do with some improvements. The most annoying thing about Kick Off 2 is that players' names are always the same. Now that Dino Dini is working on *Return To Europe* and *Giants Of Europe*, he should allow us to change player and team names. After all, clubs are buying and selling players all the time. For example, will Gazza be included in Lazio's squad? If AC Milan buy the three Red Star Belgrade stars, will they be included in the Milan squad?

Another welcome addition would be to port over the only good things from *Final Whistle*, the corner and overhead kick routines. I am in no way knocking Kick Off 2, but these improvements would make me and a lot of Kick Off 2 fanatics very happy.

**Benny, Linthorpe, Middlesborough**

*Great... keep those suggestions coming.*

## BURNING QUESTION

Dear The One,

The burning question I have is this – where are the *Kick Off 2* championships being

☞

that he is the one being 'juvenile' about piracy. And if he thinks that he is entitled to get something for nothing, then it is he that is the 'spoilt brat'. Wouldn't you agree?

## THE END IS NIGH

There still seem to be plenty of games players who aren't at all happy about the end sequences of most games. Having put a lot of hard work into getting to the end of a game, many feel let down when they get nothing more than a congratulatory message. **Alex Warren** from **Swindon, Wiltshire**, picks on an unlikely target for this complaint:

*"I'm writing to add to the complaints about the lack of good end game screens or sequences. Such an example is Kick Off 2. In the League option I have won every single match without reloading the game if I lose and at the end of the 14 matches the game just stops and you have to select 'Quit'!*

*"Other let-downs are Chase HQ, where you get a little tune and picture with 'Congratulations' written on it and Forgotten Worlds in which there's another 'pretty picture and tune' and you get told that 'The land rested in peace and the two Heroes were never seen again!' There are some good end of game sequences, though, in the form of Future Wars and Speedball 2 but these are in the minority."*

Well, I'd say that the *Kick Off 2* problem is a minor glitch in an otherwise excellent game, and don't forget that the *Chase HQ* and *Forgotten Worlds* end sequences probably remain faithful to the coin-op. Here are a few more words on the subject of end sequences from **Matthew Styles** of **Pitmedden, Aberdeenshire**.

*"For my 14th birthday just before last Christmas I got RoboCop 2 and Teenage Mutant Hero Turtles. I completed Turtles first and was not very impressed by the end of game sequence. All that happened is a screen appeared saying 'Cowabunga' and 'Well Done' and it then went to the start again. I then completed RoboCop 2 and, although the screen was very lifelike, afterwards it went straight back to the start.*

So what do you suggest?

*"I think that companies with film licences should show clips of the film at the end and maybe some speech. This would improve end-of-game sequences a lot."*

While we'd agree that film clips are a very attractive proposition, it's worth bearing in mind that this would take up a lot of disk space and may lead to less impressive gameplay and in-game graphics. What do other people think about end-of-game sequences? We'd be interested to hear from anyone who's found any that are particularly good – or particularly bad.

## FEMALE URGES!

Here's a new subject for debate: why do female games players get such a raw deal? **Holly J. Green** of **Tallai, Queensland** kicks off with this observation:

*"Recently I purchased Search For The King and was quite pleased with it. However, I noticed that both the females, Susie and Layla, were dressed seductively. Normally I would not mind this, but no males are featured with unzipped jeans, or even unbuttoned shirts!*

And Search For The King isn't the only offender...

*"I was even more assured of computer sexism by discovering Sorcerers Get All The Girls in a local store. Even with a male majority there is still no excuse for NO games (bar Leisure Suit Larry 3 with a pitiful single male) that cater for female urges!"*

Our guess is that one of the reasons this problem crops up is that most games software is still written by men.

When there are more women working within the industry perhaps we will begin to see games that do cater for those 'female urges' (whatever they are!). What do our other female readers think?

## LATE REVIEW SHOCK!

**Phillip Muldoon** of **Llanelli**, Dyfed, has noticed something strange happening:

*"Software publishers are releasing software into the shops way before they send them to magazines for a review. This way publishers can get the maximum profit from the initial 'Wow' factor of a new game before the reviewers can criticise and perhaps dent the profit margin of a game."*

He goes on to cite Mindscape as the chief offender. Well, Phillip, on the whole we can allay your fears. Mindscape, for instance, is the European distributor for some American companies, so very often it doesn't receive copies of new software until it arrives packaged and ready for immediate shipment. It will then send out review copies of the game, but by the time the magazines are published, the game has often been in the shops for anything up to four weeks.

If a publisher is really worried about the reviews of a game, it won't send out any review copies. When you see adverts for a new game, but no previews or reviews, that's when you should get suspicious. What is the general feeling about buying unreviewed software? Let us know your experiences, whether good or bad.

held? Is it possible for me to enter, or at least be able to witness this event?
**Mario Cacciottolo, Daventry, Northants**

*The Kick Off 2 championships are to be held at the 1991 Computer Entertainment Show at Earls Court. Watch out for the adverts for details. It is too late to enter for this particular competition, but you can always go along to the show and watch.*

### SOFTWARE STATES

Dear The One,
In the summer I am going to the USA and would like to know if I buy software over there, will it work on my computer back here? If it does work, are games such as *The Secret Of Monkey Island* cheaper in the USA, or should I buy them back here in the UK?
**Alex Blevins, Crawley, West Sussex**

*Yes, you should have no problem in running US software over here, and you should find that you can pick up certain titles for slightly less cash.*

### FACE THE MUSIC

Dear Sir,
I have been buying *The One* since Issue 6 and have always found it to be a really good read. However, what would make it even better would be if you printed your reviewers faces somewhere – after all of this time, it would be nice to see what Brian Nesbitt really looks like. How about it?
**A. Tatious, Wollaston, Northants**

*Are you mad? A picture of spotty old Nessie – you can't possibly mean it! Okay, okay, so we printed his picture last issue, but we had to put him in a radiation suit first. Seriously though, if you want to see what the gang look like, then we'll be happy to oblige (we always thought that it was a bit of a waste of space really). So come on folks, the floor's open to you – let us know what you think and we'll go with the majority decision.*

## SERGEANT SOFTWARE

**Need some software? Then maybe you could try writing a begging letter to the man in the N.C.O., Sergeant Software, The One, EMAP Images, 30-32 Farringdon Lane, London EC1R, 3AU. Don't hold your breath though...**

### MY DAD'S A BERK!

Dear Sarge,
During an unbelievable fit of generosity, my father bought me a computer at Christmas. The package it came in contained games like *Araknoid 2*, *Ikari Warriors* and *Xenon*; naturally I was incredibly excited and played all those games to death throughout Christmas. Unfortunately my father, being a complete berk, knows nothing of arcade games and neither does my mum; I managed to convince them that the games supplied were educational programs or art programs.

Then about four months later, when I'd saved up enough money to buy a computer game I approached mum and dad and asked them to get me an arcade game. After some discussion and a long (and boring) lecture they decided to buy me a maths program to help me with my GCSEs; with my money!

Since then I've tried to exchange games with my friends at school but none of them are interested. I know if I approach my parents again I'll get something really boring like a maths program or a chess simulator.

Maybe you can find it in your heart to supply this poor boy with something that's guaranteed to confuse my parents and get my trigger finger itching again.
**P. Gruner, Northwood, Middlesex**

*I'm sorry, but you'll really have to learn to respect your parents before I can help. Just think yourself lucky that your parents were generous enough to buy you a computer in the first place. If you really want some more games you'll have to go back to your parents and ask them nicely.*

### NO JOB, NO SOFTWARE

Dear Sarge,
Please excuse me for asking , but I have been unemployed for the past three years and in this day and age no matter what I do I ain't never gonna get a job. So with time on my hands I turn to my trusty computer.

The main reason I'm writing this letter is that being on a very limited income I cannot afford software and what I do have, has sadly dated somewhat with the constant use. All I ask is, could you see it in your kind-hearted self to send me some replacements to while the time away. Could you also send me the solution to *Manhunter 2 – San Francisco*, as my friend bought me the game when it was first released and I still find it somewhat frustrating.

I would be forever in your debt if you could send either or both of my requests, thanks.
**Jon Gathwaite, High Wycombe, Bucks**

*I'm very sad to hear that you've given up hope of ever finding a job. If I send you some more software then you'll have even less incentive to carry on looking for one. Just to show that I'm not unsympathetic to your situation though, I'll see what I can do about getting you a solution to Manhunter 2.*

### WEETABIX BOX

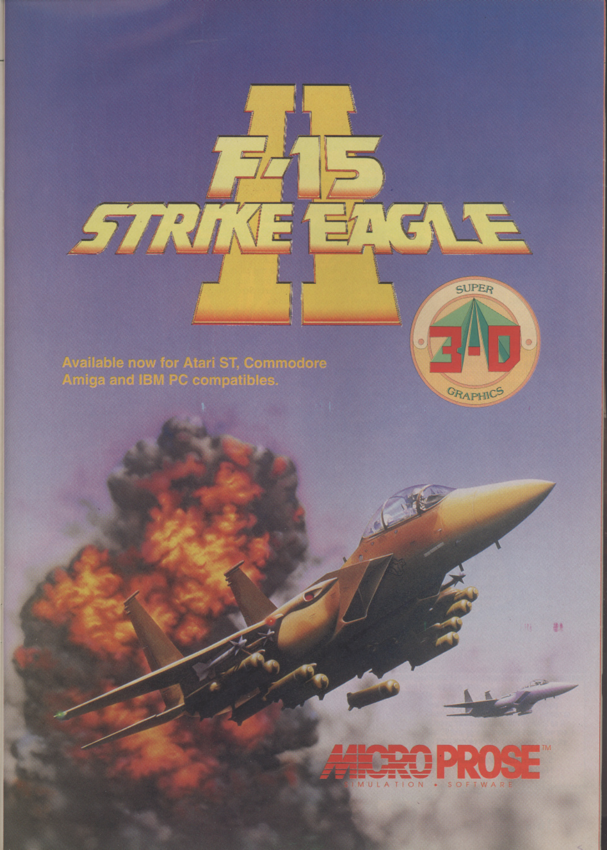
Dear Sarge,
I'm an orphan with two horrible step-parents. My only friend is my pit bull terrier who is about to be put down. I have written this letter on the back of a cereal box I found in the bin because my step parents said they couldn't spare any paper. I have a computer which I won in a raffle, but my parents fed the games tothe dog. Please send me some software.
**A Desperate Fan, Scarborough, North Yorkshire**

*You poor kid. I should imagine you're starving as well, but too proud to say so. I'm going to kill two birds with one stone by sending you a FULL packet of Weetabix which you can eat first and then use for writing paper.*

### BURNING PROBLEM

Dear Sarge,
I'm a 15 year-old schoolboy who used to have a computer with a modest-sized software collection. I lost it, my most treasured possession, a few weeks ago when our house was set on fire. Fortunately, no one was hurt. Since then I have received a new computer from the insurance money, but there wasn't enough to replace my software. Also I will not be receiving any money from my parents for ages because it is all going to refurnish the house. I would be very grateful if you, my hero and idol, could send me some software.
**Anonymous**

*You and your family were very lucky, getting through that without getting hurt. You've also been lucky to get another computer, because your parents will obviously need every penny they can get to refurbish the house. I'm going to send you one game, but you can best help your parents by making do with that until they have money to spare.*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### WRESTLESS WRESTLER

Dear The One,
I have recently played an arcade game called *WWF Superstars of Wrestling*. It is a tag-team game. Do you know if this (or any similar wrestling game) is available on the Amiga 500 yet?

**Shane Gleeson, Walkinstown, Dublin**

*As far as we're aware, nobody has acquired the licence to WWF Superstars from Technos, neither has anybody come up with an original wrestling game. Come on software publishers, where are they?*

### GOLFING GRIEF

Dear The One,
I am an Amiga owner and would like you to answer a simple question: when will the golf simulation *Links* be coming out for my machine?

I read up on it one night and I thought it looked promising. Could you also tell me if *PGA Tour Golf* is better?

**C. Rackham, Warmley, Bristol**

*Sorry, it looks as if Links is not going to appear on the Amiga after all. That's no great disappointment though, 'cos we reckon that the wonderful PGA Tour Golf is the definitive golf game anyhow!*

### RIP CINEMAWARE

Dear The One,
Since your magazine split up I think it has improved quite a bit. What I do miss are the PC reviews, seeing as the PC gets certain games earlier than the Amiga, and we can see what the game is like long before it is in the shops.

I recently heard that Cinemaware (the best game creator ever) had gone bust. Is this just a rumour or has it really disappeared? Could you tell me what has happened to the group and if its games *Rollerbabes* and *TV Sports: Boxing* will ever be brought onto the market?

By the way, why hasn't the brilliant *Black Adder* TV series been licensed off yet?

**S.A.Stretton, Valkenburg, Holland.**

*You're absoultely right about a lot of games appeaing on PC format first – especially the American variety – that's why we employed old 'Crazy' Dave Gruisin to look after all Stateside software developments for us. If you're really keen to get an overview of what's happening on the PC front, then why not take a look at our sister magazine PC Leisure. You'll find all the news and reviews you want there, but if you're just a casual observer then our Entertainment USA feature should suffice. Yes it's sadly true that Cinemaware is no more, but it isn't all bleak. Take a look at this month's news and you'll see what we mean. As far as we know, nobody has bought the Black Adder licence – and as all the series are getting on a bit, it looks as if it might be one that gets away. Then again, maybe somebody out there has a cunning plan…*

### AMERICAN AMIGA

Dear The One,
Early next year I will be emigrating to the States. The thing is, I've built up quite a collection of games for my Amiga over the years (about 160) and it would really break my heart to leave them behind.

If I were to bring them would they work on an American Amiga, or could I bring my own Amiga and use some sort of voltage transformer to rectify the power problem?

**David K. McCormack, Belfast.**

*You should have no problem with your games, but if you decide to take your Amiga you should certainly consult Commodore in the States about where to purchase a new power supply.*

### DISK DELIGHT

Dear The One,
June's cover disk was one of the best for a long time. *Logical* is brilliant, but what made this disk good was the *Kick Off* goals. I was glad to see you finally got around to putting the Goal-den goals on the disk.

This is a great idea because you never get a good impression of what the goals are like with just a couple of screenshots. It would be a great idea for your future cover disks to do a disk full of all the goals that won the competition since it started.

To answer Simon Playles request about fishing games. There is one called *Big Game Fishing* from Simulmondo.

**Lee Clark, Streatham, London.**

*We're glad you've enjoyed the Goal-den Goals. We've wanted to put them on the disk since the beginning, but there has never been enough room on the dual-format disks. We've had so many requests from readers wanting to see them on disk that when we split into two – and subsequently had more room on the cover disk – how could we refuse? As for your idea about a disk filled with Goal-Den Goal entries – maybe one of the many PD companies would be interested?*

### ANTI-VIRUS VIRUS

Dear The One,
I would like to churn up that old subject of viruses. Aren't they bummers? They jump onto your disk and totally mess it up.

What brainless idiots made these? Were they bored one day, so they decided to make a virus that would annoy someone? What fun, I don't think!

I mean, what is the point? It doesn't do anyone any good, or cause any laughter between people. I'd like to string up every virus coder and slap them around a bit!

One good idea would to make something useful, that spreads from disk to disk, a virus killer maybe. Now that would be a good idea. Just think, it would jump from disk to disk and kill those little blighters. What bliss!

Anyway, enough of my whingeing, keep up the good work!

**Les Twomey, Stockport, Manchester**

*Strange as it may seem, such things do exist. There are viruses that warn you about and destroy other viruses. But as they are still unpredictable elements, they are ultimately as unwelcome as the real thing.*

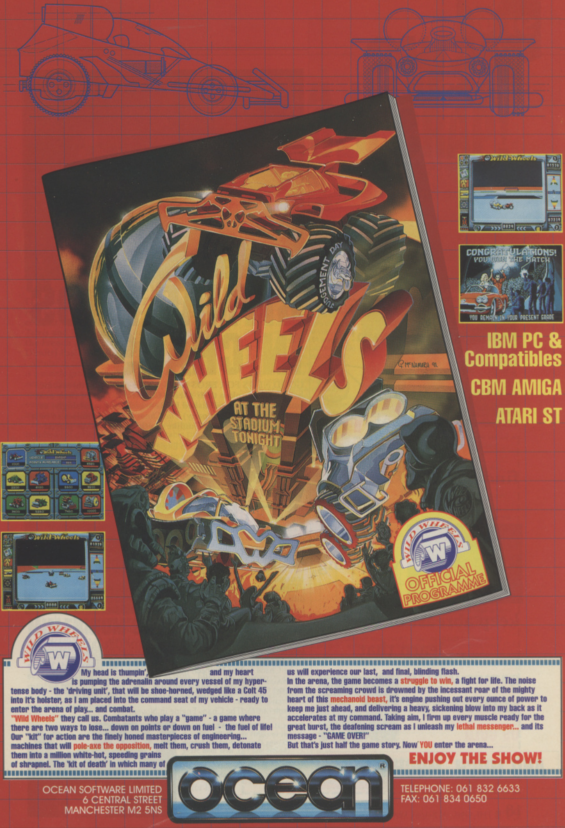
### PHOTO PROBLEMS

Dear The One,
I use an Amiga 500 and *AMOS* to make my own games and I have tried to take screenshots with my Pentax camera. When I get the prints back, the screen looks foggy and sometimes there are lines across the picture, or half the picture is missing. Could you tell me how to take screenshots properly?

**Gary Evesham, Reading, Berkshire.**

*First of all use an ordinary daylight film, say 100 ASA. Make sure that the room is totally dark so that there are no reflections on the monitor or TV and give the screen a wipe so that it is nice and clean. Now, with your camera fully manual, set your aperture to about f4 and your exposure to about a quarter of a second. Take one shot at this setting, and try one at f2.8 and one at f5.6. you may also want to try exposure times of half a second and an eighth of a second. Don't use an exposure shorter than that or you will start getting scan lines appearing on your shots. When you get your prints back, find the best one and use that setting for future shots.*

**If you've got something to say, then don't let it all build up inside of you until you burst! Tell it to the world by writing to LETTERS, THE ONE FOR AMIGA GAMES, EMAP IMAGES, 30-32 FARRINGDON LANE, LONDON EC1R 3AU. You could even win a T-shirt if you letter is chosen as Letter Of The Month. All correspondence should be written (or, preferably, typed) on one side of the paper only and confined where possible to a single sheet – the editor reserves the right to edit any letter to fit. Please don't include an S.A.E., as due to the volume of mail, we are unable to make personal replies.**


Wild Wheels
AT THE STADIUM TONIGHT
JUDGEMENT DAY
G. McNAMARA 91.
WILD WHEELS
W
OFFICIAL PROGRAMME
CONGRATULATIONS! YOU WON THE MATCH
YOU REMAIN IN YOUR PRESENT GRADE

**IBM PC & Compatibles**

**CBM AMIGA**

**ATARI ST**

My head is thumpin', and my heart is pumping the adrenalin around every vessel of my hyper-tense body - the 'driving unit', that will be shoe-horned, wedged like a Colt 45 into it's holster, as I am placed into the command seat of my vehicle - ready to enter the arena of play... and combat.

"Wild Wheels" they call us. Combatants who play a "game" - a game where there are two ways to lose... down on points or down on fuel - the fuel of life! Our "kit" for action are the finely honed masterpieces of engineering... machines that will pole-axe the opposition, melt them, crush them, detonate them into a million white-hot, speeding grains of shrapnel. The 'kit of death' in which many of us will experience our last, and final, blinding flash.

In the arena, the game becomes a struggle to win, a fight for life. The noise from the screaming crowd is drowned by the incessant roar of the mighty heart of this mechanoid beast, it's engine pushing out every ounce of power to keep me just ahead, and delivering a heavy, sickening blow into my back as it accelerates at my command. Taking aim, I firm up every muscle ready for the great burst, the deafening scream as I unleash my lethal messenger... and its message - "GAME OVER!"

But that's just half the game story. Now YOU enter the arena...

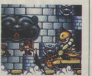
**ENJOY THE SHOW!**

OCEAN SOFTWARE LIMITED
6 CENTRAL STREET
MANCHESTER M2 5NS

TELEPHONE: 061 832 6633
FAX: 061 834 0650

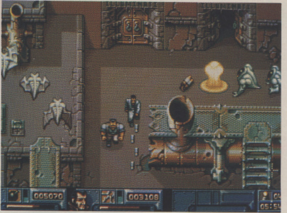
# NEWS

## AUGUST 1991



**keep up to the minute with the latest news from the EUROPEAN COMPUTER ENTERTAINMENT SHOW (that's ECES to you chum!) ... win! A MUDDY FOX mountain bike in our great MAGIC POCKETS competition ... find out WHAT THE STARS ARE PLAYING ... see what STORM is whipping up ... keep abreast of the CHARTS ... learn that games which glitter can be US GOLD**

**AND MUCH, MUCH MORE...**



# BITMAP BROS IN CHAOS

**GOOD NEWS FOR BROS FANS, as the gruesome threesome have finally broken their silence to reveal details of their next game. Once again published by Renegade (unsurprisingly, as the boys own the company) *The Chaos Engine* promises to be a role-playing action game unlike anything we've ever played before.**

Imagine quiet, cosy, Victorian England. The Empire is at its height, life is jolly spiffing and nothing could possibly go wrong. But it does! Drug crazed inventor Baron Fortesque has created the Chaos Engine, a terrifying machine which occupies his crumbling gothic mansion and from there distorts the very fabric of time and space.

It looks like the end really is nigh. But your party of six adventurers sees an opportunity to shut down the engine, so you plan to storm the mansion.

The action is viewed via a look-down eight-way scrolling display (a bit like the one used in ***Crackdown***), but the characters have far more depth. A unique artificial intelligence system allows players to control up to three characters chosen from the six, while the computer takes care of the actions of any characters that you are not directly controlling.

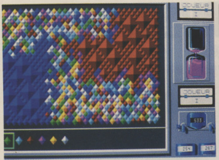
Each of the characters (all of whom are typical Victorian types) has different abilities and weapons – between levels, the experience and bonuses gained can be used to enhance a character's abilities.

The party's objective is to defeat the fabulous creatures that the Chaos Engine has placed in each of the four levels and then activate power nodes which allow access to the later levels. As they did with ***Gods***, the Bros have created a unique behaviour modelling system that allows enemies to employ cunning and intelligence.

The Chaos Engine has been inspired by Victorian science fiction, of the H.G. Wells and Jules Verne ilk, and the efforts of the Victorian scientist Charles Babbage to create the world's first computer: The Difference Engine.

Watch out for The Chaos Engine in November.

**THE CHAOS ENGINE TEAM (from left to right) are: Phillip Wilcock (Game Design), Richard Joseph (Music and FX), new man Steve Cargill (Coding), Eric Matthews (Game Design) and Dan Malone (Graphic Design).**

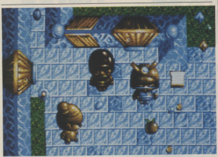


# PUT A RAINBOW IN YOUR MICRO

**IT WOULD APPEAR THAT Infogrames has a real thing about Russian programmers. Not content with unleashing Alexei Pazhitnov's *Tetris* and *Welltris* on an unsuspecting world, the French publisher has now snapped up Dimitri Paskhov's *Colors*.**

Similar in nature to the games just mentioned, this is a puzzle game for one or two players with a simple objective: enlarge your on-screen territory by spreading colours. Players start from opposite corners and capture adjacent diamonds until they meet in the middle.

Incorporating tournament and challenge modes, hundreds of different screens, adjustable time and diamond size, obstacles and a save option, it should be available soon for £19.99.



# MILLENNIUM'S BIGHEADS

**CAMBRIDGE-BASED MILLENNIUM claims that *Chinto's Revenge*, its latest game, features one of the largest playing areas ever – over 400 screens of scrolling look-down action. That may or may not be the case, but one thing's for sure – it definitely features characters with the biggest heads ever!**

Chinto's family has been killed by assassins, so he spends years learning martial arts from the monks who give him shelter, and then sets out to take his revenge.

Your task is to guide Chinto through forests, lakes, and gardens to the city where he must challenge the evil overlord, now transformed into a huge dragon.

Chinto's Revenge will be available soon for £25.99.

# WIN A LOAD OF OLD CRAP!

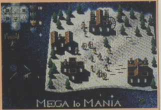
HAVE YOU EVER WANTED to touch the stars, to be part of the wild world of software creation, to live the lives of the programming greats... like Sensible Software?

Well this competition won't exactly allow you to do any of that, but to hype up the imminent release of *Mega-lo-Mania* (Work In Progress, Issue 28), the chaps at Sensible are offering a load of old crap from their 'Sensibilia' drawer to the winner of this mind-bending competition.

If you're the lucky reader who comes out on top, then you'll walk away with a Sensible goodie bag consisting of a unique limited edition Mega-lo-Mania T-shirt set (pictured above), Jon's favourite joystick (in need of slight repair) signed photographs of Jon and Chris, a draft copy of the instructions for *Mega-lo-Mania*, a C64 copy of *MicroProse Soccer* (on cassette or disk) a Christmas card from Hewson and Chris' favourite keyring.

Mega-lo-Mania is a pretty hard game, involving all sorts of serious things like taking over islands and developing civilisations, so in keeping with this atmosphere we've decided to make our competition a little more serious than usual too.

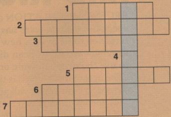
**THREE MEN AND THEIR CRAP: Sensible's Jon Hare, Chris Yates and Chris Chapman.**



**MEGA-LO-MANIA – a fairly hard game.**

To get your hands on this once-in-a-lifetime prize, all you have to do is complete the following sentence:
**Sensible Software are a bunch of**..........................................

Okay, okay... we know that you could put just about any word in that space, but there's only one word that we're interested in. To find it, all you have to do is complete the following puzzle. Get all the answers right and - as if by magic - the necessary word will appear in the shaded line.



1) What was the name of Wizball's cat? (5)
2) Which famous bespectacled programmer won The One/Sensible Software 'best programmer ever' trophy? (9)
3) Which sport did Sensible simulate in its own peculiar 'geometric' way? (6)
4) Any one of the letters in Sensible Software (1)
5) Richard _______ - the famous soundman looking after the sonic side of *Mega-lo-Mania*. (6)
6) Which famous megalomaniac lost the second world war? (6)
7) What game does *Mega-lo-Mania* look like it's a complete rip-off of (even though it isn't)? (8)

**THE TIE-BREAKER**

Pretty easy competition huh? So what we really need is a titanium-tough tie-breaker to separate the men from the girls... so here goes: complete the following sentence in no more than 10 words.
**I think that The One should give Mega-lo-Mania 99 per cent because...**

..........................................................................................

The entry which includes the wittiest, silliest, cleverest and most legible reply to that tie-breaker may well walk away with this fabulous prize (or else it might go to someone who writes something really boring).

Either way, fill in the details below and send your entry to **Sensible Enough, The One, EMAP Images, Priory Court, 30-32 Farringdon Lane, London EC1R 3AU**, to arrive no later than August 23rd.

Name..........................................................................................

Address..........................................................................................

..........................................................Telephone..........................................

**THE SMALL PRINT:** The editor's decision is final and - would you believe it - no correspondence will be entered into. Employees of Mirrorsoft, Sensible Software and EMAP Images may not enter. You may enter as often as you like and photocopied entries are acceptable (for those of you who don't want to deface you issue).

## TOP 10 AUGUST 1991

| | | | |
|---|---|---|---|
| 1 | = | **EYE OF THE BEHOLDER** | SSI |
| 2 | = | **THE SECRET OF MONKEY ISLAND** | Lucasfilm |
| 3 | ▲ | **FANTASY WORLD DIZZY** | Code Masters |
| 4 | NE | **KICK OFF 2 - WINNING TACTICS** | Anco |
| 5 | ▲ | **PGA TOUR GOLF** | Electronic Arts |
| 6 | ▲ | **HERO QUEST** | Gremlin |
| 7 | ▼ | **DEFENDER OF THE CROWN** | Mirror Image |
| 8 | NE | **LOMBARD RAC RALLY** | Hit Squad |
| 9 | NE | **F-15 STRIKE EAGLE II** | MicroProse |
| 10 | = | **NORTH AND SOUTH** | Action 16 |

## 2 YEARS AGO

| | | | |
|---|---|---|---|
| 1 | NE | **MILLENNIUM 2.2** | Electric Dreams |
| 2 | ▲ | **SILKWORM** | Virgin |
| 3 | NE | **GUNSHIP** | MicroProse |
| 4 | ▼ | **POPULOUS** | Electronic Arts |
| 5 | NE | **FORGOTTEN WORLDS** | US Gold/CapCom |
| 6 | ▼ | **KICK OFF** | Anco |
| 7 | ▼ | **LORDS OF THE RISING SUN** | Cinemaware/Mirrorsoft |
| 8 | ▲ | **SWORD OF SODAN** | Discovery |
| 9 | ▼ | **TEST DRIVE 2** | Accolade |
| 10 | ▼ | **BLOOD MONEY** | Psygnosis |

# DON'T HAVE A COW...

**SIMPSONS FANS CELEBRATE, as the game of America's favourite family has finally appeared on the Amiga... the only trouble is that you'll have to buy a new machine to get your hands on it!**

This situation has arisen because Bart and the rest of the gang have made a surprise appearance ahead of schedule in Commodore's new Amiga bundle.

Although Ocean's game had always been intended as an end of year release (and has even been spoken of as a possible Christmas Number 1), purchasers of the new Amiga Cartoon Classics pack can play it already.

MATT GROENING

Other software included in the bundle is Mindscape's ***Captain Planet And The Planeteers***, based on the US cartoon eco-hero (again owners of the pack get to see it before everyone else), ***Lemmings***, the smash hit action puzzle game from Psygnosis, and Electronic Arts' ***Deluxe Paint III***.

An added bonus is that the Amiga now comes fitted with 1Mb of memory as standard – the versions of both ***The Simpsons*** and Captain Planet that are included with the pack are enhanced to make use of the extra memory.

We'll let you know as soon as those Ocean dudes decide to let Bart and the rest of the clan loose on the world.

# CINEMAWARE – ALIVE AND KICKING

**RECENT SPECULATION as to the future of troubled US Amiga specialist Cinemaware has finally been laid to rest, as Bob Jacob has returned to head up a new company, Acme Interactive. Meantime, Cinemaware's European distributor, Mirrorsoft, has bought the rights to use the original name on this side of the Atlantic.**

The upshot of all of this is that scheduled Cinemaware releases, which had seemed to be in doubt, will now definitely appear over the next few months. This line-up includes two more in the ***TV Sports*** range, ***Baseball*** and ***Boxing***, and the eagerly awaited ***Rollerbabes*** (below).

But to keep you going until these appear, Mirrorsoft has announced its first ***Double-Double Bill***: a compilation of four golden oldies. The quartet includes two sports simulations (***TV Sports Football*** and ***TV Sports Basketball***), a strategy arcade game set in feudal Japan (***Lords Of The Rising Sun***) and a World War One flying game (***Wings***).

Cinemaware's Double-Double Bill is out now, priced at £35.99

# Come Into the World of King's Quest® V...

## ...and Bring the Family!

*Roberta Williams returns to your computer screen with the most wonderful King's Quest ever!*

*This time your whole family will journey with Good King Graham and Cedric the talking owl through the eerie gloom of the Dark Forest, across blazing deserts, over vast mountains and oceans in search of the missing royal family of Daventry. The vivid game scenes, lifelike animation and breathtaking soundtrack will transport you on a fabulous journey to another world where characters will actually speak to you and each other in their own voices.* No typing is required, so family members of all ages can travel along.*

*It's not like playing a game - it's like being there.*

*Experience the magical world of King's Quest V, and discover why more people have played King's Quest than any other computer game series in history.*

* *CD-ROM version only*

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**Order King's Quest V from your local software dealer, or call the Sierra Sales Department at 0734-303-322**
**Available on Disk and CD!**

# WIN THIS FABULOUS MUDDY FOX

## COURTESY OF RENEGADE IN THIS GREAT MAGIC POCKETS COMPETITION

WHY SHOULD THE BITMAP KID HAVE ALL THE FUN? Why should he be the only one to spend his time racing around on a bicycle while you're left to wander the streets on foot? It's just not good enough.

Those guys at Renegade realise this - and they want to put one lucky reader of *The One* on wheels by offering this amazing Muddy Fox Courier Mega mountain bike to the winner of this ridiculously easy competition.

The Courier has been one of the world's best-selling mountain bikes for over six years now - and now that it's been updated to include a hand-crafted Cromo Mega frame and many more improvements it can realistically claim to be among the best bikes available.

So much for the Bitmap Kid, he may finds lots to do and plenty of places to explore when *Magic Pockets* is released next month, but his little cycle looks remarkably weedy when compared to this flashing beauty.

Feeling lucky? If so, then just answer the following super-simple Bitmap questions (super-simple to a real Bros fan, that is) and send the reply (on the back of a postcard or sealed envelope) to: **Wheely Great, The One, EMAP Images, 30-32 Farringdon Lane, London EC1R 3AU**, to arrive no later than August 23rd.

**1. Which of the three Bitmap Brothers is famous for his ever-present shades?**
**2. Name the programmer of Magic Pockets.**
**3. What is the name of the next Renegade/Bros game?**

**THE SMALL PRINT**

The editor's decision is final and no correspondence will be entered into. Employees of EMAP Images, Renegade and the Bitmap Brothers may not enter (so go and buy your own bikes, eh?). No cash alternative will be offered in lieu of the first prize.

# IT'S SH

**GET OUT THOSE DIARIES and cross off the three days between September 6th and 8th, because the biggest event in the computer gamer's calendar is fast approaching. Yes folks, it's almost time for the European Computer Entertainment Show – with this year's event promising to be bigger and better than ever.**

The first change that you'll notice is that the extravaganza has moved to the brand new Exhibition Hall at Earls Court 2. All the biggest (and even some of the smallest) software publishers and hardware manufacturers will be there, showing off their latest innovations.

As usual, there'll be plenty of opportunity to try out and buy the latest games (often before they reach the shops) and you may even be one of the first people to see a brand new machine...: who knows?

**When, where, and how much?**
The show is open to the public between 9.00am and 6.00pm on Friday September 6th and Saturday September 7th and between 9.00am and 5.00pm on Sunday September 8th. Tickets for each day cost £7.00 on the door, with the price including a glossy souvenir brochure and a donation to the Prince's Trust charity.

## MAJOR EVENTS

Here are a just a few of the many exciting things that you can expect to see and do during the three days of the show:

## RADIO ONE – LIVE!

Radio One DJs Jakki Brambles (above) and Simon Mayo will broadcast live from the show on Friday from 11.00am to 12.30pm as part of the Simon Bates show.

## TELEVISION!

Some of your favourite Saturday morning TV shows will also be broadcasting from the event – so you may even get your face on the box!

## FAMOUS DUDES!

Make sure that you have your autograph book in your pocket, as there's every chance that you'll bump into one of the many famous personalities from the worlds of music and sports who'll be wandering around in support of the Prince's Trust charity.

# HOWTIME!

## TALK TO THE PROS!

Find out all you need to know about the hottest games of the future in *The One*'s very own Work In Progress seminar, featuring talks from Peter Molyneux (left), Lucasfilm's Doug Glen and more.

## THE WORLD GAMES CHAMPIONSHIP

The best of the best will line up to find out who really is the greatest games player in the world. Not only that, but the show will also see the finals of our own ***Kick Off 2*** Goal-den Goals championship.

## SEGA'S R360!

If you've never taken off for a spin in the most amazing arcade cabinet ever, then now's your chance – courtesy of US Gold, the company with the conversion licence.

## EXPERIENCE VIRTUAL REALITY!

WI Industries can transport you to any world of your choice in one of its amazing Virtual Reality cabinets.

## THE SPORTS VILLAGE!

If you're a sports fan, you must make time for a visit to the show's sports village. This will include several events running throughout the show, including demonstrations on a half-pipe from the World Champion Skateboard Team and a special football stand organised by our sister publication, ***Match***.

## SPONSORED GAMETHON!

Throughout the show the best games players in the world will be taking part in some 'long-term' games playing. Come along and see some superb high scores being clocked up as the guys and girls make loadsamoney for charity.

## AND MUCH, MUCH MORE!

If you wear yourself out by rushing around looking at great new games and machines, take some time out to watch the display by the Covent Garden street entertainers, get a new look in the face painting booth, show your star quality in the karaoke booth or win an instant prize in one of the many competitions. And if all that isn't enough to keep you happy, there'll be many surprise events taking place on the main stage all day long. The European Computer Entertainment Show – don't miss it.

Tickets will be available on the door throughout each day, but to avoid disappointment (and beat the queues) you can always book your ticket in advance. To get the number for credit card bookings, ring our information hotline on 0839 500 820*, or check the ads which will run between now and September, not only in ***The One***, but also in our sister titles ***ACE***, ***CU Amiga***, ***PC Leisure***, ***Sinclair User***, ***Computer and Video Games*** and ***Mean Machines***.

* Calls are charged at 45p per minute standard rate and 34p per minute cheap rate.

## JOOLS WATSHAM'S WHAT THE STARS ARE PLAYING

**It's not been around for a couple of months, but now it's back, bigger, brighter and better than before... the section that shows what the Megastars (and micro celebrities) of the software development world are unplugging their mice and greasing their sticks for. From now on, I'll be bringing you the inside track on who's who, what games the who's are playing and why the who's are playing the what! And if you understood all that, you may begin...**

### PETER MOLYNEUX
### (Bullfrog)

Ol' Pete tried his best not to sound too self-absorbed, but he couldn't conceal the fact that he's filling his time in a completely inevitable fashion... put it this way, by the time *Populous 2* comes out it will have been rigorously play-tested. "I didn't want to tell you," Peter insists, but do we believe him? Apart from playing the god, Peter has also had time to have a go at SSI's *Eye Of The Beholder*, although the thinks that "*Dungeon Master* is still better." Not devoting *all* of his time to home computers, Pete's also had a bash at Sega's new MegaDrive smash, *Sonic The Hedgehog*: "I played it a lot when I was over in the States," Pete admits, adding place-dropping to his list of sins.

### DAVE BOWLER
### (Storm)

Currently working long and hard on converting *Big Run*, Dave takes his mind off the road with a spot of shoot 'em up action. *SWIV* (but of course) gets the vote as his number one blast, with *Battle Squadron* and *Xenon 2* coming in close behind. But when the heat from these gets to be too much, a quick romp through *Toki* is all that it takes to cool him down - either that or a spot of Game Boy *Tetris*. However, try as he might, Dave can't avoid racing games forever - as he does most of his development work on a PC, spare minutes are taken up with the high-speed thrills of *Indy 500*, which apparently "looks great" on a VGA monitor.

### JON HARE AND CHRIS YATES
### (Sensible Software)

Waking Chris Yates from a five-minute nap isn't really a good idea - try it for yourself one day... but don't stand too near to the telephone. Anyhow, choosing discretion as the better form of valour, I called back later and received a better response. Chris cites the pressure of completing *Mega-lo-Mania* as the reason why he's not had much stick time of late, but he has managed to put in a few hours with Millennium's *Thunder Strike*. On the other hand, jovial Jops Hare is wide awake and still kicking with Anco's *Kick Off 2*, insisting "you come back again and again" - and don't we know it! So much time has been put into the footie classic, that the dynamic duo are now planning to improve on it with a new soccer game of their own... our breath is bated.

### SEAN GRIFFITHS
### (The Bitmap Brothers)

*Magic Pockets* is nearly finished, so Bitmap cousin Sean has had time to catch up with *Super Mario Brothers* on the Famicom. "I've just finished it," he gloats, "but I can't read the end text, because it's in Japanese." Not content with this Herculean feat, Sean's also caught up with a couple of old favourites by getting into Game Boy *R-Type* and *Speedball 2* (his excuse for this one is that the PC version needs playtesting).

• More Stars on Page 31...

# PHAZERS ON STUN

**ARE YOU BECOMING just a little bit bored with being confined to using a joystick or mouse for all of your games? Well, if a company called Trojan Products has its way, its Phazer light gun could soon be as familiar an accessory for your Amiga as either of those standard controllers.**

Boasting a 1.5m lead, the Phazer plugs directly into your joystick port - and it's the first attempt at simulating the tasty hardware you find in arcade games such as ***Operation Wolf***.

The gun is approximately 15cm high and 30cm long, with a micro-switched trigger and aligned sights on the barrel to give pin-point accuracy.

The price of £39.99 includes two games: ***Orbital Destroyer*** (a space shoot 'em up which involves killing an increasing number of swarming aliens) and ***Skeet Shoot*** (a clay pigeon shooting game over 12 stages, with a couple of difficulty levels).

Ocean and US Gold have both already expressed an interest in the gun and, according to Trojan, are planning a couple of games each. Both companies have also provisionally agreed to incorporate software drivers into future releases which could make use of the Phazer - so, for example, ***Operation Thunderbolt*** could have a Phazer control option.

In addition to releases from other software houses, Trojan itself has a team of 10 programmers working to produce games on a regular basis – expect to see a further five Phazer-based games hit the streets before the end of the year.

The Phazer should be in your shop as you read this, but if you have any trouble picking one up, you can call Trojan direct on (081) 554 7098.

## NERS...WINNERS...WINNERS...WINNERS...WINN

**STOP YOUR GRINNIN' and hope you're winnin', because this is the moment that a lot of you have been waiting for - the results of our June competitions...**

To celebrate nothing in particular, MicroProse decided to offer five pairs of tickets to the International Air Tattoo '91 to the first five readers who could name three of its flight simulators.

Needless to say, far more than five of you came up with the goods, but the folks who separated themselves from the pack when push came to shove are: Islam Uddin, of London; Stephen Cox from Tunbridge Wells, Kent; Ian Sumner, who hails from York; S. D. Walden of Chatham in Kent and Andover's Mr. Bailey.

Birmingham's biggest software distributor, Centresoft, announced the launch of its Electra range of widgets and add-ons - and before it had sold its first cable it offered a multitude of bits and pieces to you lot. All you had to do was correctly describe how a plug should be wired (one word of warning though - never get Mr. P. Williams of Reading in to rewire your house!).

Those of you who got it right... and now have something sticking into or out of your computer that was never there before are: David Bradley of South Staffs. who wins a half-meg memory upgrade; Eric McNevin from Tottenham (come on you Spurs!) who now owns an extra one and a half megabytes of memory; Doncaster's Chris Marsh, who's now the proud owner of an Amiga to SCART lead and Matthew Cotterill from Prestatyn in North Wales who walks away with a four-player joystick adaptor.

After what seemed like longer than it's taken *Twin Peaks* to get to the point, we've finally wrapped up our Sega Game Gear competition. Remember that first time around we forgot to print the question? Well, back in Issue 33 we turned the tables and asked you to come up with the question.

Little did we realise what untapped wealths of talent we were about to unleash... the questions we received ranged from "Where is the Japanese Grand Prix held?" and "Where do people speak Japanese?" right down to the highly offensive "Which country was the lucky recipient of the first atomic bomb blast?" - needless to say, this last effort was quickly binned.

The man who squeezed our sushi the most, and has hours of fun ahead of him manipulating his colour handheld, is Mark Millward of Eston in Cleveland. For the record, his question was "Where did ~~Kirio, Kareeuk, Carryyo...~~ the sing-along in pubs come from?" Ho ho.

But Mark isn't the only reader of *The One* who'll be filling his hands with pleasure over the few months, as Atari also offered a pair of its own Lynx handheld machines, complete with all the fittings and *California Games* software, in this same prize-packed issue.

The two cool cats who were able to put the singers to the songs, and thus emerged on top, are Colin Wilson of Tarporley in Cheshire and Somerset's Joe Stevens, who'll be hitting the half-pipe in Yeovil all this summer.

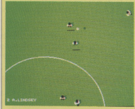
Congratulations to all concerned - and if your name isn't here, it may turn up when we announce the winners from Issue 34. See you then...

# THE GOAL-DEN SHOT

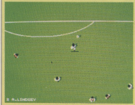
### The Kick Off 2 Golden Goal Of The Month

### PRESENTED BY THE ONE MAGAZINE AND ANCO THE KICK OFF 2 GOLDEN GOAL CHAMPIONSHIPS

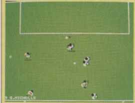
IT'S TIME TO GET OUT YOUR HANKIES and wave goodbye to the Goal-den Goal, as the final whistle has been blown (choke). With this in mind, we thought that this month's effort had better be extra special. And so it is - Dublin's Derek Mansfield is the guy with the wiggling power that impressed us the most. If you've got the right version of *Kick Off 2*, then you can have a gander and judge for yourself, as the goal in question is once again on our 'Sneak Preview' disk (see page 6 for details).



**DEREK'S KEEPER sends the ball high, landing in the centre circle. Derek heads it past the oncoming forward, and sets himself up for a good run...**



**...SUDDENLY THOUGH, the opposition's Number 5 gets a touch. Undeterred, Derek quickly intercepts the ball and thunders into the penalty box...**



**...FROM HERE, Derek traps the ball, forcing the keeper to come forward. In that split-second Derek passes it to a fellow forward, who dribbles it around the keeper and slams it into the back of the net. Leaving the keeper lying helplessly on the floor. Yeeaahh, worra gooaaalll!**

So there you have it - the golden goals are over. Before your tears ruin our quality paper though, comfort yourself with the knowledge that the competition is only just beginning, as this month's star will be joining our previous winners at the Kick Off 2 Championship at the European Computer Entertainment Show in September. And that's it! There's just time to say a big thank you to everyone who sent in a Goal-den Goal disk in the past and to remind you not to send in any more as it would just be a waste of time and raw materials. Before we go, here's a full list of the lucky, lucky people that have earned themselves a place at the prestigious competition: Dien Tran, Gary Neal, Gavin Durbin, Richard Worrall, Scot Symonds, Robert Halvarsson, John Wilson and Peter Halloran. May the best man win!

MAGNETIC SCROLLS

# THREE INTO ONE WILL GO!

## THE MAGNETIC SCROLLS COLLECTION (VOL. 1)

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FISH! - The Seven Deadly Fins, an inter-dimensional group of anarchists, are on the lose. 'THE PROJECT' has been sabotaged ... can you, a mere goldfish, save the day? FISH is full of what you least expect, lacking in all that's rational and devoid of all good sense.

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| **IBM PC (VGA, MCGA, Tandy, EGA)** | **£34.95** |
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| **Atari ST (1 megabyte only)** | **£29.99** |

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IBM PC VGA SCREEN SHOTS SHOWN

# SHORTS SHORTS

## SYSTEM 3 FALLS BACK

NINJA-LOVING PUBLISHER System 3 has decided to delay the release of both of its forthcoming titles, *The Last Ninja 3* and *Myth*, until September – despite the fact that a company spokesperson claims that both games are finished and ready to go. Those of you who can't wait until next month though, can keep your Ninja skills polished by getting your hands on the firm's Premier Collection compilation which includes the original of the species, the previously unreleased *The Last Ninja*.

## D.I.'S NEW FLIGHT PATH

DIGITAL INTEGRATION is to move away from exclusive development of simulations by launching a new arcade label, probably to be called Screenplay. The first two games are due for release in the last quarter of this year: *Supa Plex* (an arcade game) and *The Drift* (a space adventure). D.I. aims to produce a steady flow of releases, up to a maximum of three or four a year.

## BULMER BURGLED

KEVIN BULMER, the graphics whizz who's currently turning pixels into pectorals for Ocean's forthcoming *Terminator 2* has had his house broken into, with the thieves literally getting away with everything, including all of his work to date. Fortunately, for Ocean at least, the Manchester giant had taken plenty of back-ups (remember kids, you can't be too careful!) and the burglary has only caused Bulmer a couple of precious development days.

TERMINATOR 2
99

## MILLENNIUM IN GBH

GREMLIN'S BUDGET LABEL GBH is now to include games previously released by Millennium. In total, 10 of the Cambridge firm's games have been signed over, including *Thunderstrike*, *James Pond: Underwater Agent* and *Resolution 101*. Each of these will be relaunched at £7.99. The series kicks off with *Cloud Kingdoms* (re-reviewed in this issue) and *Kid Gloves*.

## ADVENTURERS REUNITED

IF YOU'RE AN ADVENTURE FANATIC who has been dismayed by the recent closure of The Adventurers Club Ltd, then take heart. Three of the original reviewing team have reunited to form The Adventure and Strategy Club. Starting in September 1991, the club will publish *The Reference Book of Adventure*, a bi-monthly magazine including news, reviews, hints, tips, solutions, maps, letters and adventure-related articles. Members of the club also have free access to the club's postal and telephone helplines. For further details contact

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Hazel Miller at 17 Sheridan Road, London, E12 6QT. 081-470 8563.

## HANDS ON FOR SYSTEMA

JUST WHEN YOU THOUGHT it was safe to go back to your computer, Systema, the electronic toy firm, has launched another handheld console. Aimed firmly at the Gamate and Game Boy market, the Systema 2000 features a monochrome dot-matrix LCD display and is likely to retail at about £49.99. The price includes a *Falling Blocks* game cartridge (guess which popular game beginning with T inspired this giveaway) and a pair of stereo earphones. It runs on four AA batteries or a mains adaptor (which is not supplied). A further 20 cartridges are planned for release during 1991, which will probably retail at around £9.99. Owners of the Systema 2000 can also join the Systema 2000 club free of charge, and obtain regular updates on new releases. Is it time to throw out your Game Boy? We think not!

## BRODERBUND BUDGET BONANZA

DOMARK'S RESPRAY BUDGET LABEL has been extended to include games previously released by Broderbund. Available now for £7.99 are *Typhoon Thompson In The Search For The Sea Child* (a unique arcade game combining shoot 'em up with strategy) *Shufflepuck Cafe* (a futuristic version of air hockey) and *Wings Of Fury* (a shoot 'em up set in the Pacific during World War II).

## THE HUNT'S BACK ON

FANS OF TOM CLANCY (*The Hunt For Red October*) will no doubt be pleased to hear that *The Cardinal Of The Kremlin*, his third novel, is due for an imminent release by Accolade. TCOTK is the second book to feature Clancy's fictional hero Jack Ryan and tells the story of his attempts to help a high-ranking Soviet double agent to defect. Even more good news for Clancy fans is the announcement of two new films in the pipeline - *Patriot Games* and *Clear And Present Danger*. Patriot Games is a quite remarkable story of a failed assassination attempt on the Prince and Princess of Wales (and even sees Chuck toting a machine gun, blowing away the bad guys!). Clear And Present Danger is a more clean-cut action tale of the US' attempts to deal with the drug Cartel in South America. Both see a return of Alec Baldwin as Ryan and should make an appearance at some stage during next year.

## TO BOLDLY PRINT...

WILLIAM SHATNER, hero to the millions of *Star Trek* fans worldwide, has turned his hand to writing. *Tek War* and *Tek Lord* (published by Corgi Paperback and Bantam Express Hardcover labels respectively) are the first two books to be penned by the mak who was James T. Kirk – both are set in the genre that he is more than familiar with, science fiction.

## A REAL ROLL-PLAYER

FROM THE PEOPLE WHO BROUGHT YOU *Clown-o-Mania* comes *Rolling Ronny*, an all-action colourful platform romp featuring the eponymous title character skating his way through a series of hazard-filled streets, avoiding numerous enemies and collecting bonuses along the way. Watch out for a full review next issue.

ATOR 2™
ENT DAY
ean®
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Ciarán Brennan visits the offices of The Sales Curve to catch up on the current state of play with its impressive line-up of coin-op conversions.

# WHIPPING

## MORE KRISALIS BALLS

**KRISALIS HAS TEAMED UP with WH Smith to produce a competition for *Man Utd Europe*. The company has managed to grab hold of 100 shares in the club, which it's going to give away to one lucky winner. Meanwhile, Krisalis has also snapped up the *Graham Taylor* licence: the game is already underway and should feature your struggle to become England manager from a non-league management position.**

## DOMARK'S SPORTING SUMMER

**NOT CONTENT WITH unveiling its *Virtual Reality* compilation (see elsewhere in these news pages), Domark has also just announced a quartet of sports simulations under the name of *Grandstand*. As well as the excellent *World Class Leaderboard* and *Pro Tennis Tour*, this also includes the notorious *Gazza's Super Soccer* and the decent coin-op conversion, *Continental Circus* (above). If they sound like your cup of tea, all you'll have to do is fork out £29.99.**

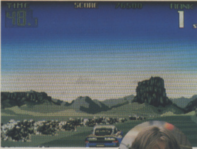
---

**YOU MAY NOT BE FAMILIAR with the name The Sales Curve, but chances are that at least one game in your collection will have come from its impressive stable of programming talent. Originally acting as a developer for other publishers (with its credits including *Silkworm* and *The Ninja Warriors*, both for Virgin), the company now publishes all of its games on its own Storm label.**

Very few new labels have kicked off with games as successful as Storm's opening pair ***St. Dragon*** and ***SWIV***, but the line-up of five conversions that Storm currently has in the pipeline could even put those two in the shade.

The first of these to appear in your local software emporium will be ***Rod-Land*** (see Work In Progress in Issue 33), a cutesy arcade adventure in a similar vein to the classic ***Bubble Bobble***. There's no need to explain this one, as there's a playable demo on this month's Sneak Preview disk which has been specially prepared by programmer Ronald Pieket Weeserik for you to play and enjoy.

Don't lose heart if cuteness isn't your 'thang' though, because the game that immediately follows it in Storm's line-up couldn't be more different. Taito's ***Final Blow*** is a one- or two-player boxing extravaganza featuring enormous pugilists doing teeth-jarringly realistic damage to each other. Currently in the capable hands of Shaun McClure (graphics) and Steve Hooper (code), the game allows the player to work off his pent-up aggression through a single fight, or alternatively to work his way to the top of the league (who ever heard of a boxing league?).



**JALECO COIN-OP racing action in *Big Run*, with graphics courtesy of Rob Whittaker.**

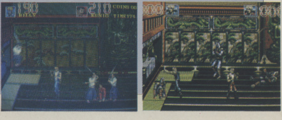
Hooper is obviously no great fan of the fighting games that have come before: "Boxing games can be a bit boring, so what we've worked on is making the moves more varied and the play as tactical as possible," he says. Because of this, the team has had to stray slightly from the path of pixel for pixel conversion and has instead chosen to interpret certain aspects in its own way. For example, the coin-op's original complement of five meatheads has been doubled, with the line-up now including Dynamite Joe, Crusher Kev and Demon Dave (interestingly enough, these have all been named after Storm programmers). These chaps' styles vary from the defensive through to the downright dirty, but each has his own weakness which can be found and exploited.

Swapping your boxing gloves for the soft leather backless variety, ***Big Run*** puts you at the wheel of a Porsche rally car, taking part in six stages of the infamous Paris-Dakar endurance race: Tozeur, Tumu, Agadez, Banako, St. Louis and Dakar itself.

An ***OutRun***-style driving game, this Jaleco coin-op features high-speed action, impressive 'up and down' road movement, a choice of routes and a few less serious elements such as the occasional appearance of an entire family of ostriches.

The job of bringing all of these elements to the small screen is being handled by Dave Bowler, while Rob Whittaker is the man who's been trusted with the job of taking care of the graphics. Expect to see the finished game on the shelves in either late

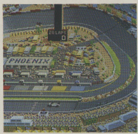
**GREG MICHAELS (RIGHT), PICTURED HERE with artist Ned Langman, describes *Double Dragon 3* as: "The most interesting of the whole *Double Dragon* series." Compare the duo's work so far between the coin-op original (below) and the conversion (bottom right). Watch out for a full Work In Progress report in a future issue.**



# IT UP

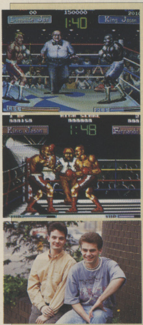
December or early January.

Across on the other side of the office, Greg Michaels describes ***Double Dragon 3*** as: "The most interesting of the whole ***Double Dragon*** series." He would say that though, as he's devoting all of his keyboard time to bringing it to life for your computer – but he could have a point, as DD3 throws in more opponents and more moves than any of its predecessors.



**LEYLAND'S *INDY HEAT*, pencilled in for Easter 1992.**

In the original coin-op, these special moves – including the 'locking head squeeze', the 'overhead collar throw', 'the handstand ankle flip' and the 'one-armed head-butt' – were all accessed by manipulating a complex three-button system. Michaels is currently working on a way of executing the same moves through a standard joystick set-up.



**SHAUN MCCLURE (left) and Steve Hooper, the men behind the fisticuff action of *Final Blow* - from coin-op (top) to conversion (middle).**

Another element of the original which can't possibly be handled by straightforward conversion is the shop. In the coin-op, scores of extra moves can be bought at the shop by the ever-so-simple method of pumping extra coins into the slot. To replace this, Storm is currently working on a number of ideas (including a simple 'points for moves' swap) although the final decision has yet to be made.

Double Dragon 3 is a little more complex in plot than either of the first two in the series, featuring a search for the three missing Rosetta Stones which takes place across five missions and features such exotic backdrops as China and Egypt. The man responsible for recreating these locations and the characters that occupy them (including the choice of five good guys!) is Ned Langman, who lists Rod-Land among his previous masterpieces.

Finally, Storm has only just snapped up the rights to convert Leyland's impressive racing game ***Indy Heat*** (see Arcades in issue 33).

Work had only just begun at the time of going to press, so don't expect to see a finished product before Easter 1992 at the earliest. You will, of course, be kept up to date with this (and the other Storm conversions) in future Work In Progress features.

## THAT WAS THEN ▶▶ AUGUST 89

**YOU COULD HARDLY MISS THIS ISSUE on the news stands, as art editor, Glamorous Gareth, decided to grab a few sprites from the newly-released *Xenon II* and go for what is known in the trade as the 'splurge' look. Erm... very nice!**

**The game didn't do quite as badly inside the magazine, where it scored a very respectable 93 per cent. A good mark, but not the best; Graftgold's excellent conversion of *Rainbow Islands*, having been squeezed into the corner of the cover by the 'splurge', pipped Xenon II at the post by coming in a single per cent in front. Also worthy of a mention is Geoff Crammond's super whizzy *Stunt Car Racer* which clocked up 84 per cent at the finish.**

**So what else was new? Well, *Populous* was about to be given a new lease of life by the release of its expansion disk (*The Promised Lands*), which contained five (count 'em) new types of landscape, including The Bit Plains, which looked like a bit of a programmer's nightmare, what with its listing paper, coffee cups, and ZX Spectrum clones.**

**On the subject of sequels, good old Dino Dini had just told us he was working on a management follow up to *Kick Off* called *Player Manager*, and Ian Bird (undoubtedly happy that *Millennium 2.2* had hit the number one spot in our charts) was beginning work on its follow up, *Deuteros*. Little did we know then that it would be nearly two years before we were to finally see the finished game.**

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The One
AUGUST 1989
ISSUE ELEVEN
£1.50
RAINBOW ISLANDS SWEET SUCCESS
XENON II MEGABLAST!

**One product that was getting a lot of news at the time was Ocean's forthcoming flight sim, *F-29 Retaliator*. It was billed as the flight simulator to end all flight simulators, but in fact the collection of wee bugettes left in the 'finished' game, didn't really end much except Ocean's credibility!**

**And while we're talking about credibility, another imminent launch to grace our news pages was *Rainbow Warrior*, MicroProse's joint project with environmental pressure group Greenpeace. Some of the profits from sales of this game were supposed to go towards environmental campaigning, but nobody at MicroProse seemed to be able to put their finger on the exact percentage. The final product differed from MicroProse's less environmentally friendly games in that it was generally regarded as a load of old effluent!**

**Almost as surprising was the announcement that the legendary 8-bit programmer Matthew Smith was alive and well and working on 16-bit versions of *Manic Miner* and *Jet Set Willy*. Manic Miner appeared some time ago - and very good it was too - but old JSW has yet to make his 16-bit debut. Come on Matthew, where is he?**

**Comic Artist Dave Gibbons had been let loose on an Amiga with *DPaint*. He seemed to enjoy himself, but felt that computers were not "subtle enough to comfortably produce finished artwork that doesn't look like it's been filtered through something." Oh well!**

**We rounded off the issue by chatting to veteran programmer Andrew Braybrook, who felt it necessary to come clean about the whole industry, when he said of games design: "It is something of a sad situation that good presentation is mandatory to impress publishers and professional buyers who often will not actually play the game at all and you, yes *you*, the end-user are the first to discover that there is no gameplay." Says it all really... See ya next month!**

**• Laurence Scotford**

**Brian Nesbitt takes the train to Birmingham to check out US Gold's line-up for the next couple of months.**

### EA TURNS FULL CIRCLE

**ELECTRONIC ARTS has sewn up a nine-product deal with Three Sixty Inc (previous Three Sixty products have been distributed by Mindscape). The first two products will be *Sands Of Fire*, a WWII North Africa tank simulation, and *Armor Alley*, an action/strategy multi-player game. Three other titles due next year include *Theatre Of War* (strategy), *1992 Olympics Simulation* and *Patriot*, the land-based equivalent of *Harpoon*, the naval war simulation.**

GEISHA
XXXX ADULTS ONLY XXXX

### ZOO UNVEILS GEISHA

**THIS BROWN PAPER WRAPPER hides *Geisha*, a game from French publisher Tomahawk, which its UK distributor, Electronic Zoo, reckons will offend the delicate sensibilities of under-18s if it goes uncovered. Apparently, the gameplay involves kidnapping and robotic sex slaves. Want to know more? Well, it should be out now, for £25.99.**

# BUNCH OF FIVES

**US GOLD'S LUCKY BAG of goodies for autumn includes one flight simulation, two coin-op conversions, the third game in a long-running driving series and four more SSI adventurers combatting the legions of evil.**

## ANOTHER SIXTY MINUTES

The flight simulation is Lucasfilm's ***Their Finest Hour – The Mission Disk***. The original (released last year) was a Battle of Britain simulation, which sat you in the cockpit of a dozen different World War II aircraft and threw you up into the sky.

The Mission Disk features 23 extra scenarios ranging from a suicide dogfight to a variety of bombing missions. It also contains all the planes that you could fly in the original (a selection from both sides). You won't have to hold your breath for long, either – it will be released towards the end of August for £15.99

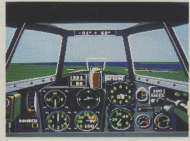
## DOUBLE TROUBLE

The first of Gold's couple of coin-op conversions is ***Mega Twins*** – a CapCom platform game with the kind of cuteness that would make puppies with saucer-sized eyes look like Bernard Manning.

It's set in Alurea, a paradise where peace reigned for a millennium... until 15 years ago, that is. A terrible monster descended on the region without so much as a landing permit, destroying everything in its path. Having long since forgotten the art of war, the Alureans dropped like flies: only the King's twin baby sons survived.

Having just conquered spots and other hormonal irks, the cutesome twosome embark on a quest to avenge the massacre of their people and set the world to rights. Only by getting their paws on one object can they achieve both – the legendary gemstone called Dragon Blue Eyes.

This involves a testing six-level adventure which takes our dynamic duo through magic castles and fairytale forests, sees them fighting for breath underwater (snorkel provided) and keeps them in suspense in a giant airborne world. Expect to see the gooey two bouncing around on your machine this autumn.



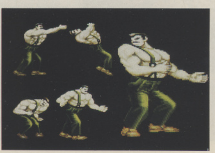
But that's not all – Mega Twins also holds a surprise for students of multi-load technology. It employs a Dynamic Loading System (DLS), which allows the next level to be loaded in whilst you're playing the present one. This isn't a new idea, but it's not often used, so give three cheers for all concerned.

## THE LAST BATTLE

Still under development is ***Final Fight***, the latest in a long line of CapCom beat 'em ups. Its plot centres around Haggar, an ex-streetfighter turned Mayor of Metro City: he thought his biff 'n' butt days were behind him, until the lawless and brutal Mad Gear Gang kidnapped his daughter, Jessica.

You can play one of three different roles in the search for the helpless female: the mayor himself (big, fast and generally mean) or one of his muscly sidekicks, Cody (a veteran karate champ) or Guy (a Ninja expert). There are six levels chock full of beefy bad guys to beat up: the slums, the subways, the West side, an industrial complex, the bay and Uptown Metro City.

**CURRENT DEVELOPMENT WORK includes *Final Fight* (right), while *Their Finest Hour – The Mission Disk* is ready to go.**



Unfortunately everyone from the cops downwards is as bent as a teaspoon after a session with Uri Geller, and you'll come across giants, Samurai swordsmen and diseased minds with names like Brad, Sodom, Slash and Abigail. Your hand-to-hand combat skills incorporate a jump kick, roundhouse, head-butt, pile drive, flying kick and the good old knee to the groin. Weapons include a choice of pipe, knife, Muramash and Masamune.

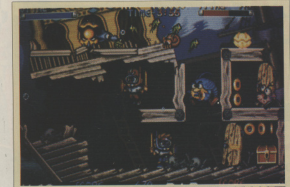
The game is being programmed right now by Creative Materials, whose recent work includes ***Rotox*** and ***Operation Harrier***. Directly responsible for these conversions, however, are Mike Hutchinson and Richard Alpin, who, in previous lives, were responsible for ***Eswat***, ***Line Of Fire*** and ***Double Dragon II***.

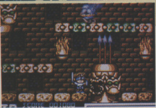
## RUN THREE

Just when you thought it was safe to cross the street, US Gold has announced the third in the ***OutRun*** series, ***OutRun Europa***. Unlike its predecessors, it's not based on an eponymous coin-op – and that's not all that's different. Where OutRun and ***Turbo OutRun*** gave you a couple of fancy cars to zip around in, OutRun Europa features more modes of transport than a train has flanges.

The action takes you on a seven-stage European tour: glide over the English Channel on a turbo-charged Jet Ski, battle bumper-to-bumper with secret

# FROM GOLD





*MEGA TWINS*: from coin-op (above) to conversion.

agents and terrorists in a Porsche 911 and Ferrari F40. When the streets get too congested, it's time to slip on the leathers and zig-zag through the traffic on a Yamaha GP; and when you're tired of two wheels, abandon them for a Power Boat in a race across the Mediterranean.

The plot is as twisted as the courses themselves, encompassing mysterious assailants, secret files and Eurocops by the dozen. You won't have to wait too long to discover the full story – it's due for release in September.

48
OutRun EUROPA
1

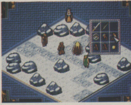
PAY A FLYING VISIT to the Continent in *OutRun Europa*.

## SWORDS AND SORCERERS

The final game in this fistful of autumn goodies is ***Shadow Sorcerer***, a traditional Good vs Evil tussle and the latest in the ***Dungeons and Dragons*** saga. It's all part of SSI's new, arcade-friendly approach to design, and is aimed at all those of you who don't play strategy adventure games because of words like 'hit points', reams of statistics and crude, minuscule graphics.

The in-game graphics are the most obvious difference: superficially, they resemble the approach pioneered by ***Populous***, with isometric 3D terrain and icon controls. However, there are other features to please arcade fans. For a start, there's no laborious typing of commands – everything is point 'n' click mouse control. The advantages of this are obvious: you can indulge in direct combat and control each of your quartet of characters without so much as looking at the keyboard.

However, the chaps at SSI haven't totally forgotten their roots: there's a hexagonal grid map to aid planning. If strategy arcade games appeal to you more than a weekend in leather jerkins bashing people with plastic swords, you won't have long to wait – the release is imminent.



*SHADOW SORCERER.*

# JOOLS WATSHAM'S WHAT THE STARS ARE PLAYING

**MEV DINC AND JOHN TWIDDY**
**(Vivid Image Design)**
Mr. Twiddy is mighty busy at present, what with programming *The First Samurai* and all that, so playing any other game is out of the question. Mev, on the other hand, has managed to find enough free time to pop down to the local arcades and battle it out with *Final Fight* - Mev junior is apparently his favourite opponent.

**ADRIAN SCOTNEY**
**(MicroProse)**
Having finally put *F-15 II* behind him, Adrian now has enough spare time to try his hand at numerous different games. *Railroad Tycoon* (surprise, surprise) gets his vote as the "number one game", but is closely followed by Ocean's *SimEarth*. In case you haven't already guessed it, Adrian is into games that require a little thought - but surprisingly doesn't like flight sims (he quickly points out that he enjoyed programming F15-II though). When his computer's taking a breather, young Scotney turns out for the Bristol Pinball league: "I'm Pinball mad," he confirms. Most of the league games take place in local pubs, but Adrian can put in a little practice at home, where he's got a Williams *Fire Power* table.

**PHIL ALLSOPP & MARTIN KENWRIGHT**
**(Digital Image Design)**
Phil may not be too happy about the news that Sean Griffiths has made it through Mario's latest adventure (see page 23), as he too has come "very, very close" to completing it: "I've made it as far as castle seven," he says. Mr. Kenwright is up to his ears in *Epic* and *RoboCop 3*, but he has still managed to put in a little flight time with Spectrum HoloByte's *Falcon v3.0* - the reason for this? Simple... Martin had a hand in producing the original game, so his interest was purely professional (oh yeah?).

**PAUL OGLESBY & DAMIAN SLEE**
**(Nirvana Systems)**
Paul and Damian have spent the last couple of months busy with their miniature creation, *Elf*, so other games haven't really been high on the list of Nirvana priorities. But when they have had a chance to wiggle it (just a little bit), they've plumped for mindless blasting with *Turrican 2*, a little arcade adventuring with *Switchblade 2* and the future sports action of *Speedball 2* (is it my imagination or do they have a thing about sequels?).

• **More Stars next issue.**

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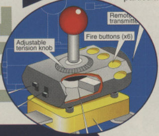
**Shape, colour, buttons - what makes a good joystick? And what would make the ideal joystick? We conducted our own small poll, and just look what we came up with......**

# THE ULTIMATE JOYSTICK



THE JOYSTICK IS the gamer's most important tool - if you own a computer, a joystick is the one peripheral you're most likely to buy. QuickShot alone claims to have sold 20 million of the plastic gemlets worldwide (including 650,000 in the UK last year) - and there's certainly no shortage of choice.

These days the average software emporium stocks anything from your cheapo six quid plastic wrist-crippler to the sexy black rib-tickler model with egg-timer, Goblin Teasmaid and infra-red tacked on. You name it, they've got it: yellow ones, blue ones, green ones, orange ones, sticks shaped like yokes (a plane's steering wheel, not the runny bit of an egg), sticks shaped like plastic rafts with knobs on and sticks without a visible stick part at all.

So what makes a good joystick? The shape? The position of the suckers? The number of fire buttons on top? According to the staff at one of London's trendier software stops, Software Circus, most customers haven't a clue. "They're not particularly knowledgeable, so they go purely on looks," says a spokesperson. Reports indicate that they're not exactly over-adventurous either - faced with a whole range of sexy new numbers, the most popular model at Software Circus is still a plain stick-and-two-fire-button model - Dynamics' good old Competition Pro.

Even the manufacturers aren't absolutely sure. Graham Walker, spokesman for Bondwell, which makes the ever-popular QuickShot range, explains that joysticks are sold on the basis of packaging, appearance and advertising rather than in-depth market research, and declares his patch "the forgotten land of the software industry."

Armed with such encouraging news, *The One* has decided to do a spot of independent research. We persuaded a few of the top development 'faces' (and a few others besides) to reveal their innermost joystick desires and amalgamated the whole shebang into The One's very own customised stick. Will it be plain, will it be simple, or will it have flashing lights and a vibrating shaft? Here's what the experts said.

## WHAT THE EXPERTS SAID

### SENSIBLE SOFTWARE

■ Credits: *Wizball, 3D Tennis*

According to SensiSoft there's just one problem with the good old conventional joystick: it's stupid. "You know when you're playing a game and you want to go up a ladder and you accidentally just push off it and die or you want to kick forwards and go diagonally for some reason?" Erm... yes. "Well, we want a stick that can read your mind and would know what you meant to do rather than what you did - a telepathic joystick. Come to think of it, why bother with a stick at all: you wouldn't have to touch it - you could just think, and it would know if you were panicking and compensate. It would just adapt to your personality."

☞

## LANDMARKS IN JOYSTICK DESIGN

IN THE BEGINNING there was a Frenchman called Robert Esnault-Pelterie (1881-1957). He invented the first joystick-shaped control lever in 1906 but never registered a patent, so an American firm pinched his invention and made it the standard for use in countless aeroplanes. When computers came along it seemed a natural step to copy the idea.

Over the years, the gamer's special tool has undergone plenty of transformations. Some of them made it, lots of them failed - and a few didn't even make it that far. Here are a few from each camp...

**FIRST INTRODUCED in 1986, the Speedking was revolutionary in that it was the first truly handheld joystick (previous attempts had been nothing more than tweaked table-top models). The combination of comfortable ergonomic design, rapid response and hard-wearing shaft have seen this little beauty remain a favourite ever since. The Speedking's success can be measured by the fact that over the years it's been adapted for use on just about every conceivable games system including Sega and Nintendo.**

## MIKE SINGLETON - MAELSTROM

■ Credits: *Midwinter, Flames Of Freedom*

Mike prefers to fondle a contoured stick, preferably long and large with a hefty fire-button on the top and as many alternative buttons as you can cram on. On the whole, it's sensitivity that seduces Singleton. "Ideally, joysticks should be something more complex than simple on/off ones, and have a variable response - that makes things more flexible in terms of controlling the game." An adjustable shaft for personalised tension is also essential, of course. And in the future? "One lovely thing would be if you managed to get some tactile feedback through the joystick so that, let's say, you were using it to drive a car, you'd actually feel the wheel pulling back when you turn a corner."

## ERIC MATTHEWS - THE BITMAP BROTHERS

■ Credits: Xenon 2, Speedball

Eric's favourite joystick (a Euromax) has microswitches and auto-centering, but not an ergonomic moulded grip, which the Bitmaps find a turn-off. The shaft should be fairly stiff. Adjustable tension isn't necessary - if it's right you won't need to adjust it. "I don't like auto-fire - it's cheating. In fact, I always go out of my way to write software which disables it like in *Xenon II*."

## JEZ SAN - ARGONAUT SOFTWARE

■ Credits: *Starglider 2, Birds Of Prey*

Fun-loving Jez sez: "I hate joysticks. I play all my games with the mouse."

## JOHN TWIDDY - VIVID IMAGE DESIGN

■ Credits: *Time Machine, Hammerfist*

John has a personal nightmare. It's an old gargantuan joystick, the Moonraker 1. "It's got a grip that comes off and an aerial socket as a connection for a whole range of different grips - it's enormous." In general, large sticks leave Twiddy cold: "A stick should be small rather than larger, with a short bobbly grip for more precise movement, and buttons on the base. I'm left-handed so I want corner buttons on both sides."

Microswitches, adjustable viscosity) and a long lead are also on the shopping list. Auto-fire is OK by Twiddy - "but only if you can stop and start it easily by using a button on the top; it doesn't work if there's a separate switch stuck awkwardly on the side."

And the rest? "It would be good if you could get real feedback from the joystick or if you could have velocity sensing like a mouse. Or how about a joystick which moved exactly like your hand, so you could move a ship across the screen directly according to your movements - something like a glove?"

## MARK McCUBBIN - ELDRITCH THE CAT

■ Credits: *Shadow Of the Beast, Tentacle*

McCubbin isn't impressed by current joystick technology: "Joysticks in general are pretty crap." His ideal is responsive, stiff but adjustable and microswitched: "The closer you get to an arcade stick, the better." He prefers table-top to palm-top action, a short stick and no auto-fire.

## GLYN WILLIAMS

■Credits: *Warhead, Air Duel*

Despite current attempts at superseding the good old joystick with power gloves, and yokes, Glyn favours the traditional shape. Switch-based joysticks aren't his cup of tea. "It annoys me that they've been so successful. The old BBCs and Apples had analogue joysticks - you could direct them to go a bit to the left or a lot to the left. With a switch stick it's all or nothing." Gimmicks don't impress him. "I'm continually amazed at the wacky shapes the manufacturers come up with for what's basically such a simple input interface. Most of them are just toys."

## THE ONE'S IDEAL JOYSTICK

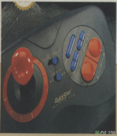
**FIRE BUTTONS**: Six definable micro-switched fire buttons. Nine out of 10 stick owners questioned said they'd make use of separately programmable fire buttons if they became standard joystick equipment. Positioning is critical - all six have to be easily accessible to both left and right handers.

**THE STICK:** Short, firm, sturdy and constructed from resilient plastic with a strong metal shaft. Adjustable shaft tensions range from the ridiculously floppy to the unyieldingly stiff. There's an alternative contoured grip crowned with an additional fire button for those who loathe the knobbly number. Auto-centering and eight microswitches are essential for accurate manoeuvring.

**3D CONTROL SWITCH:** Where the game requires it, a flick of the switch transforms your ordinary shaft into a fully-functional 3D controller. Not only can it be manipulated horizontally and vertically, it also provides a separately manoeuvrable grip for extra movement flexibility.

**REMOVABLE BASE:** Ergonomically contoured to fit snugly into the palm (though with six fire buttons, you're probably safer with it on the table). It's not too small to be fiddly and not too large to weigh your arm down. Detachable suction cups for table-top manoeuvring - a clamp for additional non-slip confidence is an optional extra. Lightweight materials minimise muscle strain.

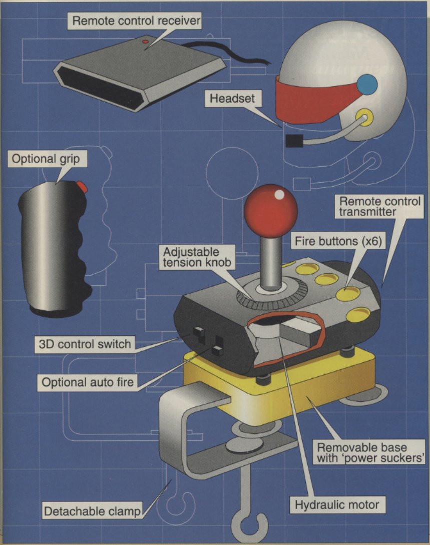
## LANDMARKS IN JOYSTICK DESIGN



**For simulated arcade waggling, there's a gaggle of relatively pricey joyboards complete with paddles, stick and an infinite variety of multicoloured buttons to buy. All you need is a big bank account, yards of uncluttered desk space and a game complex enough to make it worthwhile having all those pretty switches.**

**THE JOYPAD, developed for games systems like the Sega and Nintendo is one of the few really successful stickless sticks. You either love 'em or you hate 'em - but even this is more than can be said for a whole host of less successful stick substitutes. Hands up who remembers the Porteus Warp 1, a palm-sized nugget with touch-sensitive pads?**

**WITH THE MASS of joysticks already on the market, manufacturers are forced to come up with all sorts of new gimmicks to make a sale. This is the Cheetah Tortoise - to zap the nitwits from the Planet Blog all you need to do is rock its ecologically attractive shell from side to side. Other attempts to attract customers with thematic designs include Cheetah's cute black Bug Stick and the discontinued Terminator - a hand grenade with a metal stick poking out. Yokes of various shapes and sizes have always had a small but dedicated following.**


Remote control receiver
Headset
Optional grip
Remote control transmitter
Fire buttons (x6)
Adjustable tension knob
3D control switch
Optional auto fire
Removable base with 'power suckers'
Detachable clamp
Hydraulic motor

**COLOUR:** The Stick is available in a variety of shades including the ever-popular black and red. Alternatives include clear plastic, several multi-coloured models designed to blend in with your shell-suit and a special silver edition for show-offs.

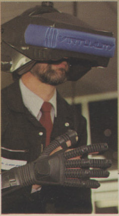
**OPTIONAL AUTO-FIRE:** For cheats only - none of the experts wanted it.

**HYDRAULIC MOTOR:** Designed to give realistic tactile feedback during gameplay. Especially useful for programmers of vehicle simulations and shoot 'em ups. Potential applications include simulated air turbulence, recoil when firing and increased physical resistance when your energy runs down.

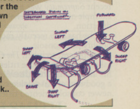
**INFRA-RED:** No lead is necessary. Now you can play those games from eight or 10 feet away. (Binoculars not included.)

**OPTIONAL HEADSET:** If you suffer from chronic lack of co-ordination, why not opt for thought control? The mind controller comes complete with sterilised electrodes, conducting jelly, emergency fire extinguisher and full-colour, step-by-step instructions.

**CAN THIS REALLY be the future? Division's Virtual Reality system allows you to interact with your virtual environment using a power glove. Nintendo has its own magic mitten which interprets hand movements into on-screen commands, and a range of other wacky controllers. There's a footpad for running games or computerised versions of *Twister* and a strange contraption known as the U-Force which lets you shadow-box with shady characters on screen.**



**WHY BOTHER WITH A JOYSTICK when you can opt for a full-scale arcade-style seat? So far, attempts to create an affordable arcade-seat equivalent that will tuck itself happily into the corner of the bedroom have met with varying success. The ill-fated Konix multi-system which was to feature a hydraulic chair never made it off the drawing board and Sega has just launched a low-level chair control system for the MegaDrive. Cheetah has its own alternative - a skateboard controller designed to work with specially-written software. It's perfectly simple - just lean to the left to avoid the obstacles and kick right to dodge the missiles. There's even a built-in hand control to let you zap back..**


FORWARD
SWOOP LEFT
SWOOP RIGHT
BRAKE

Imagine you had the chance to come up with a compilation designed just for you. We're giving a few people just that opportunity to see what they'd come up with. First in the hotseat is Probe's Fergus McGovern.

# "MY IDEAL COMPILATION"

## *Number 1 In A Series*

# FERGUS McGOVERN

FERGUS McGOVERN HEADS Probe Software, the company responsible for the development of some of the biggest licence and coin-op conversions of all time. *Teenage Mutant Hero Turtles*, *OutRun* (and *Turbo OutRun*), *Golden Axe*, *S.C.I: Chase HQ 2*, and *Back To The Future 3* all emanated from one Probe keyboard or another.

Fergus' computing career began in the early '80s when he joined P & P Micro Distribution at its outset (P(ete) & P(am) were then his next door neighbours!). He moved outside the industry for a while, then came back in 1985 to help publish *Escape From Alcatraz* for his friend Paraskevas Paraskeva - this was the birth of Probe Software.

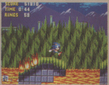
Probe went on to publish *Mantronix*, *Defence 16* (for the Commodore 16 computer - anyone remember that?) and *Basildon Bond*, before settling down to develop games for other publishers, beginning with *Devil's Crown* for Mastertronic and *Metrocross* for US Gold.

As a network of programmers, Probe can call on up to 60 freelancers for its projects. Now that his company has made a name for itself with coin-op conversions, Fergus wants to include more original products in the Probe catalogue - Virgin's recent *Supremacy* was a good example of this slight change of direction.

Probe has also recently moved heavily into console development, so when *The One* asked Fergus to choose titles for his ideal compilation, he selected a good mix of classic oldies and newer console-oriented titles.

### SONIC THE HEDGEHOG

**Programmed by: Sega**
**Published by: Sega**
**Released: 1991**

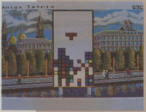


Sega's game character designed to fend off the challenge of Nintendo and the interminable Mario, Sonic is an all-running, all-jumping hedgehog starring in his own colourful and very fast-moving platform game on the Sega MegaDrive. US Gold has the rights to convert the title for computers.

*"Sonic is so addictive that my Sega Genesis has rammed it into the cartridge socket and now refuses to take it out."*

### TETRIS

**Programmed by: Alexey Pazhitnov**
**Published by: Infogrames (computer), also Nintendo for the Game Boy**
**Released: 1988**



A 'sleeper' if ever there was one, Moscow-based Pazhitnov's deceptively simple block puzzle was turned down by loads of publishers before finding a home at Mirrorsoft. It attracted rave reviews on its initial release (acclaimed in spite of its minimalistic approach to the gameplay: no fancy graphics, no plot as such, just rearrange the falling blocks to score points) and became a cult hit - however, it wasn't until the release of the Game Boy version that it fulfilled its enormous potential. Its recent 16-bit re-release hasn't fared quite so well at the hands of the critics.

*"So clever that I'm starting to think that communism is a good idea."*

### ANY MARIO GAME

**Programmed by: Nintendo**
**Published by: Nintendo**
**Released: 1989**

Nintendo's ever-present game character, Mario, is fast becoming world-famous in his own right. The *Super Mario* series on the NES and Super Famicom, and *Super Mario Land* on the Game Boy, feature the moustachioed hero in slick-moving, addictive platform games.

*"Any game that's popular enough to spawn a cartoon, a live-action TV show, a breakfast cereal and a major software publisher has got to be good enough for me."*

### DROPZONE

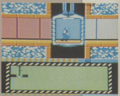
**Programmed by: Archer Maclean**
**Published by: US Gold**
**Released: 1985**

Arcade game with *Defender*-style gameplay and a jet-propelled central character, who leaps and flies over alien landscapes while blasting away at the whirling, spinning alien missiles. Added features included having to rescued stranded compatriots and collect parts of crystals to take home with you.

*"So hot that my joystick melted in my hand and I spent three months in an intensive ward with third degree burns."*

### IMPOSSIBLE MISSION

**Programmed by: Chris Grey**
**Published by: Epyx/US Gold**
**Released: 1985**



Graphic realisation of the central character and the animation were an eye-opener in its day. Although based on a time-honoured theme of collect, dodge and explore, your large, solid-bodied character moved with realism, and loud, 'echoey' sound effects added hugely to the atmosphere. The sequel, *Impossible Mission II*, is available on the Kixx budget label.

*"This has to be the limit - it's so intense that I almost spontaneously combusted playing it!"*

### KNIGHT LORE

**Programmed by: Ultimate Play the Game**
**Published by: Ultimate (also Firebird)**
**Released: 1984**

This one has gone down in computer folklore as a turning point in games development. Already a highly-respected developer, Ultimate combined clearly drawn, chunky graphics (using only two colours to avoid the dreaded Spectrum attribute clash) with a then-novel diagonal 3D viewpoint to produce a fast, eminently playable 'collect and explore' arcade adventure. The style was much-imitated - and possibly never surpassed on 8-bit machines.

*"I liked this one so much, that I took it down to the pub... and it bought me a drink!"*

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*For the context of this promotion, music also incorporates spoken word.

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WHSMITH

# ENTERTAINMENT ENTERTAINMENT ENTERTAINMENT USA

**Origin's *Strike Commander* is being hailed as an entirely new form of entertainment – a movie in which *you* are the star. Our man in America, 'Crazy' Dave Gruisin goes down Texas-way for some instant feedback and a great pair of Cowboy boots...**

HI THERE, Y'ALL! After the exhausting experience of the show in Chicago last month, I needed some R 'n' R. Time to hit the road... Packing a toothbrush and a couple of 'Dead' tapes, I strolled into the local Rent-a-Wreck and got myself a beat-up '67 red Cadillac with the best chrome finish that's ever hit the highways. Where should I go? Heck, who can resist a few bottles of thirst-quenching Mexican beer and a one-on-one with those tough-talking Texan types at Origin?

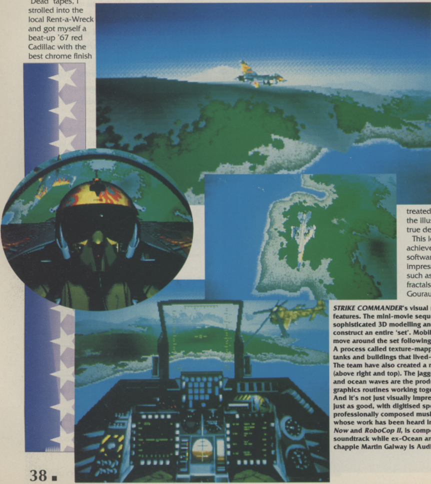
Many players believe this company represents the zenith of American gaming ingenuity. So I was surprised to discover that the driving force behind the legendary *Wing Commander* is actually an ex-Brit, Chris Roberts.

Roberts and his team of 20 programmers, artists and sound specialists have been clocking up immense amounts of overtime on *Strike Commander*, Origin's first attempt at an authentic-ish flight simulation. So have the likes of MicroProse and SubLogic got anything to fear? You betcha!

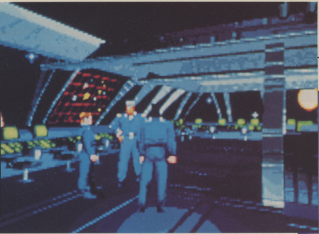
The trimmings on Strike Commander would even put a Thanksgiving dinner in the shade. One quick glance out of the cockpit is enough to tell you that this game is something special.

Instead of the humdrum geometric shapes we've all become accustomed to, your eyeballs are treated to life-like terrain and the illusion of 3D graphics with true depth.

This level of visual realism is achieved with ultra-advanced software techniques with impressive sounding names such as atmospheric hazing, fractals, texture-mapping, Gouraud-shaded polygonal



***STRIKE COMMANDER*'s visual realism is one of its major features. The mini-movie sequences were created using a sophisticated 3D modelling and rendering package to construct an entire 'set'. Mobile objects are then built and move around the set following a preprogrammed pattern. A process called texture-mapping is used to give planes, tanks and buildings that lived-in look (left).**
**The team have also created a natural-looking terrain (above right and top). The jagged coastlines, snow peaks and ocean waves are the product of many complex graphics routines working together.**
**And it's not just visually impressive - the sound will be just as good, with digitised speech and a full-length professionally composed music score. Dana Glover, whose work has been heard in movies like *Apocalypse Now* and *RoboCop II*, is composing the original soundtrack while ex-Ocean and Sensible Software chappie Martin Galway is Audio Director on the project.**

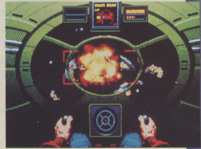


objects and 3D realtime bitmapped images. In fact, the graphics are at least a year ahead of the other games I've seen recently.

After the epic space saga of Wing Commander, things are a little more down to Earth in Strike Commander. You take the role of a mercenary pilot in a near-future blend of *Mad Max* and *Top Gun*. The missions are more interactive than those found in Wing Commander because you have more control over key events. If you don't like the sound of a mission, you needn't buy into it.

"I don't want to make the game too arcadey," confirms Roberts, "On the other hand, players should be able to have some fun with it." He suggests Strike Commander will probably end up having a super-realistic mode for die-hard flight-sim fans, while the rest of us can get down to some heavy-duty blasting.

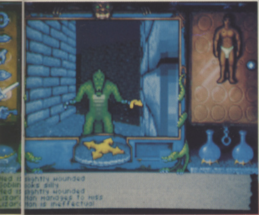
Flying a wide variety of aircraft during the missions, you move on to better machines as your skill and the game progress. There's also a full choice of weapons, limited only by the amount of spare cash and available storage space on your bird. With heaps of aircraft, tanks and complexes to destroy, you'd better start saving from the word go.



**PREPARE FOR MORE OF THE SAME ... only better! This space combat sequel includes more advanced features like dynamic intelligence, digitised speech and new spacecraft including bombers and stealth fighters. All these games run best on a PC equipped with 12MHz or faster microprocessor, 2Mb of RAM, hard drive, 256-colour VGA graphics card and SoundBlaster or AdLib soundboard. For further details call European distributor Mindscape on 0444 831761.**

Like all recent games from Origin, the whole thing is pretty much like a movie with attractive animation sequences revealing the story in short snippets. Interactive storytelling is definitely where Origin wants to go in the future. Roberts believes interactive movies are one step better than ordinary celluloid because you're actually 'inside' them instead of passively sitting there watching everything like a Peeping Tom.

"Computer entertainment software is charging straight for the heart of Hollywood," asserts Origin's General Manager Fred Schmidt. "Over the next five years we'll witness the fusion of film-making and software development - the resulting medium is going to change the face and fabric of entertainment as we know it today." Steady on Freddy, I haven't even finished *Lemmings* yet!



**THE LATEST *ULTIMA* includes more subtle attempts to recreate a cinematic feel than the awe-inspiring *Commander* games. As you wander the lands of Britannia, you'll hear rivers flowing, caverns dripping and crickets chirping at night. These sound effects come from Nenad Vugrinec, a Yugoslavian performance artist who has programmed synthesisers and sequencers for rock groups.**

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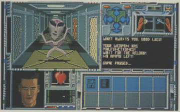

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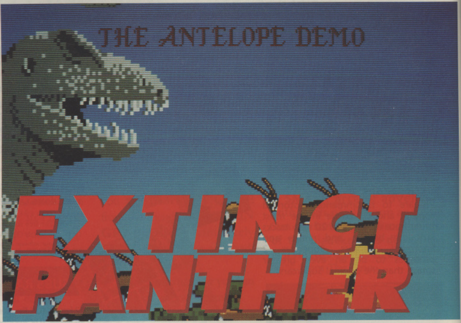
**Just after Atari announced the shock decision to kill off its Panther console and just before it finally consigned it to the dustbin (taking out all of the useful bits first of course) the hardware giant invited The One to its Slough offices to see what might have been.**

# THE EXTINCT PANTHER



**BOUNCING WILDEBEEST? That's right, Mr. Minter's affections have obviously moved on a little since his Llama-loving days. Apart from pretty animals, this demo shows off the Panther's sprite handling abilities: no matter how many of these creatures appear on screen, the rate of movement never slows down.**

THE WAY THAT NEW computers and consoles are launched usually goes something like this: a few vague details are leaked to the press, which immediately prints all sorts of wild speculation as to the capabilities and price and so on; the next step is to show the machine to certain large developers (usually behind closed doors at one of the big computer shows) and then finally, the sheet is pulled off a shiny new machine at some grand launch. After that, anything can happen...

Sometimes the machine doesn't appear for months (or even years), other times it does appear, but looks completely different to the machine that was proudly unveiled – and occasionally it never appears at all (who remembers the Konix Multi System?).

Atari's Panther console seems to have fallen into the last category. It was whispered about for months, until Atari finally made its announcement that, yes, it had developed a fully working 16-bit console and, no, it would never release it to the general public.

Of course, this started the rumour machine all over again: people speculated that either the Panther had run into such terrible problems during production that Atari decided to cut its losses, or that the spread of the Sega Genesis (a.k.a. MegaDrive) and Nintendo Super FamiCom prompted Atari to give up the race before it had even started.

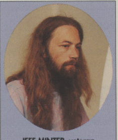
Atari, on the other hand, claimed that the only reason that it was dropping the Panther was that it had something even flashier up its sleeve – enter the Jaguar, an all-new 32-bit console which the firm is convinced will be way ahead of the game when it appears next year.

But what of the original machine – did it really exist? Atari said yes... and to prove it, it invited us down to Slough to look inside the little black box which it claimed housed the circuit boards which would one day have become the Panther.

The heart of this machine is a three-chip set-up, consisting of a Motorola 68000 (running at 16Mhz, that's roughly twice as fast as your computer!), an object processor (nicknamed the Panther) and an Ensoniq sound processor (called Otis).

The cleverest of these three – and the one that gives the machine most of its special abilities – is the Panther chip itself. This little baby is responsible for handling all of the graphics operations, leaving the main processor free to do other, more time-intensive work.

At the simplest level, the Panther chip works like a sprite generator, taking sprite data from memory and writing it to the screen, but it's also capable of doing quite a bit more. For instance, it can perform fast memory-to-memory transfers (like a blitter chip in an Amiga or an Atari STE), which makes it capable of copying whole screens almost instantaneously. Sprites and background graphics can be scaled up or down, flipped, rotated, or even skewed at ease.



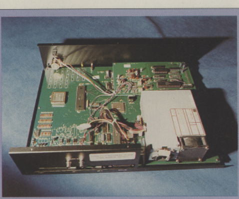
**JEFF MINTER, veteran programmer and lover of all hairy mammals.**

Although the display memory can only accommodate a palette of 32 colours, the Panther is able to switch in different palettes while the screen is being updated (each time a single line is scanned in fact), so a finished screen could boast anything up to 8,384 colours from a staggering range of 262,144!

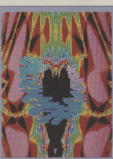
And if you think that's clever, then get this – the hardware can simultaneously handle up to 83,840 sprites of any size... without slowing down!

What about 3D then? No problem, the Panther has a sophisticated hardware maths capability that allows it to have a really good chew on those horrendous 3D object calculations, once again without any noticeable loss of speed.

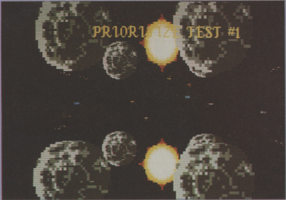
Soundwise, Atari's Panther drowns out everything currently on the shelves, thanks to Otis, the sound processor. This little chap is the sort of beast you can



THE BLACK BOX which would one day have become the Panther.



FAR OUT, LONG HAIRED, freaky and weird... a finished Panther game screen could boast anything up to 8,384 colours from a palette of 262,144.



THIS STATIC SCREEN SHOT may not look that impressive, but you should see this particular demo in motion! The asteroids begin as tiny sprites in the distance, then the Panther's sprite-scaling abilities are put to good effect to bring them hurtling forwards at a phenomenal speed.

expect to find in very flash and very expensive sampling keyboards. It boasts 32 voices (in stereo of course), each of which can be filtered and shifted with frequency interpolation. In plain English that means you can get some weird stuff out of this thing. Each voice also has a looping capability, allowing samples to be played repeatedly, or even backwards, and each voice has its volume and stereo panning controlled through software.

The Panther has an internal memory of 32K, which is more than ample for use as a temporary workspace and would have allowed games developers to achieve more sophisticated effects than is possible with most other consoles because of their restricted variable space. The maximum cartridge size is 16Mb, so we are looking at the possibility of some huge games here.

As if all that wasn't enough to get the mouth watering, the Panther was destined to have four digital joystick ports, two analogue joystick ports (for realistic flight simulation controls for instance), and two light-gun ports.

But it's all very well looking at black box full of circuit boards... the proof of this silicon pudding was always going to be in the eating – what we really needed was to see something on screen to show that these chips were capable of doing all of the things which Atari promised. To this end, Atari called upon its old friend, champion programmer and games guru Jeff Minter, to put together a series of short demos to illustrate each of the machine's particular good points. This, some may think, is something of a strange decision... to ask a games creator who many regard as a 'yesterday's man' in programming terms to fiddle about with the insides of tomorrow's technology.

On reflection, however, it doesn't really seem to be that far from the mark – Minter is well known as an all-rounder (taking care of all of his own coding, graphics and sound) and also a man who's genuinely excited by technology. This last point, it seems, was the most relevant, as the hairy one rolled up his tie-dyed sleeves and had plenty of stuff moving about his favourite monitor in time for the big show.

The most immediately noticeable aspect of all of these demos was the amount happening on screen at any one time: whether there were herds of Wildebeest sweeping majestically along the plains in front of enormous static dinosaurs (I kid you not!) or swirls of psychedelic colours moving lazily to and fro, there was never anything that could be remotely described as a dull moment.

Apart from the sheer volume of graphics and sound that this machine can handle, one of the more impressive features thrown up by these little Minter-pieces was the machine's sprite-scaling abilities.

We're all familiar with the sight of a small on-screen object increasing in size as it apparently moves towards the front of the screen (an art pioneered by Sega coin-ops such as Space Harrier and OutRun) and this isn't the only console capable of pulling off this little trick – it is, however, the only machine I've seen which can do the same trick in reverse: a sprite can be defined to any size (filling the screen if necessary) and then reduced, by hardware, until it disappears into a dot on the horizon... very clever indeed!

Ultimately though, these are only tools of the trade for a good games designer – and as just about everybody knows, it's software that sells hardware.

Atari is as aware as anyone of this point and had already sent development machines to a number of publishers (anywhere between six and 13, depending on who's telling the story). *Psygnosis*, apparently, was ahead of the pack with its conversion of *Shadow Of The Beast* when work on the Panther was stopped, while Domark was believed to have been up to its ears in *Pit Fighter*.

Work on these projects stopped immediately when Atari pulled the plug and it's now absolutely certain that this machine will never appear in this form.

This is a genuine pity, as it had a great deal to offer in terms of hardware – and if games designers had been given a chance to pick up on this it could have resulted in some absolutely cracking software.

As it stands, we'll have to hope that Atari keeps its word and that its Jaguar will be getting its claws into us before too long.

**The children's adventure programme, Knightmare, is back for a fifth series with a 16-bit game from Mindscape. Laurence Scotford pulled on his chain mail to investigate.**

# RECURRING

Knightmare, the ITV adventure series, has already been complemented by an 8-bit game from Activision. Unfortunately, it wasn't an event that anyone cares to remember, least of all Broadsword Television, whose high quality product deserved a better reflection than that poor spin-off.

Mindscape is now redressing the balance by producing a 16-bit game of the series, which will not only remain faithful to the spirit of the programme, but will also (it's hoped!) be highly playable and entertaining. The game is being created by veteran programmer Tony Crowther, and will be based on his award-winning *Captive* program.

What made Captive so unusual were the thousands of levels randomly generated by the computer following a set of rules. For *Knightmare*, Tony has opted to hand-craft the levels, allowing for a narrative flow and for the problem-based nature of the game.

Each level is divided into four sections. The players begin in a garden from which there are four exits, three blocked by a guardian. An object will be needed to pass each guardian, and the first is to be found in the unguarded section.

Some similarities with *Dungeon Master* will be noticeable, insofar as the four characters in each party will gain experience in particular skills like swordsmanship or spell casting. There are three sword classes – Gladiator, Ninja, and Adventurer - and three spell casting classes – Genie, Wizard, and Priest. Each of these uses sword or magic skills in slightly different ways. The Priest, for instance, is only used for curing.

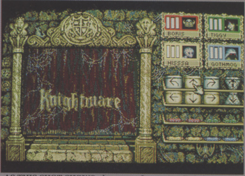
In keeping with the spirit of the series, while many of the objects will be medieval in origin, there will also be some 20th century stuff thrown in, such as pea-shooters, chainsaws and crash helmets.

While this is a completely different type of game, players of Captive will find that there are some elements they'll recognise, such as the use of water and the ability to push certain walls to reveal hidden chambers and corridors. The weight-activated switches are in there too, as are the breeding points for monsters. The difference is that many breeding points are now activated by a character stepping repeatedly on a pressure pad, so if you can find and kill him you can permanently disable the breeding point.

Another new feature is the ability to communicate with monsters. This allows monsters to be involved in problems – some of them, for instance, will do things for you if you bring them the correct objects.

To help you along there are a number of 'Help Oracles' set into the dungeon walls. When accessed, these deliver a helpful hint from characters such as Treguard and Pickle. Other elements from the series that will be strong features will be the dragon and lift for transporting characters between levels and the 'Bush of Life' for resurrecting characters.

Captive fans will be pleased to know that they can enjoy it all again, not only in Knightmare, but also in the forthcoming *Captive 2*, which will use a completely reworked system.



AS THIS SHOT SHOWS, the screen format is a little less cluttered than Captive, although this version is destined to be redesigned before the final game appears.

## IN THE DOMAIN OF LORD FEAR...

Knightmare is the most advanced children's programme on television. Created in 1987 by Norwich-based Broadsword Productions (who also created The Satellite Game and Cyberzone – see issue 32), it simulates a whole adventure world populated by everything from goblins to huge dragons. The fifth series of Knightmare is currently in production and it looks like being the most exciting one yet.

At the same time versions of the programme are being broadcast in France, Spain, and Holland, with a possible programme for America soon. The new series for the UK is a run of 16 programmes, beginning on Friday September 6th at 4.30pm.

The new series features Frightknight, who has become the programme's logo, and a new evil being called Lord Fear. There will be 150 different locations set in 12 castles, three forests and two medieval towns, and there are three levels of difficulty.

### CASTING AN ILLUSION

Two other new additions are the means of transporting the players between levels: a dungeon lift and a huge dragon, both of which have been created using some of the most advanced television technology.

THE LIVE SET is where the rest of the team sit, watching the action on a huge RGB projection. The little wooden box on the central table disguises the microphones that relay the team's instructions to the player in the void.

IN BLUE VOID number one, the surprisingly tiny model of the dragon is animated by puppeteers who coordinate their actions with the helicopter shots of the landscape shown on their monitors. The lighting technician is making minute adjustments to the lighting because Ultimatte is sensitive to the tiniest differences in colour and brightness.

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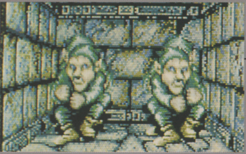
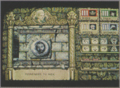
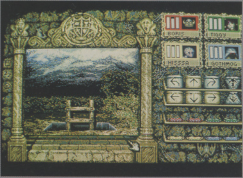


THIS ENCOUNTER with Goblins has already proved fatal for two unsuspecting members of the party.



THE HELP ORACLE provides a useful hint for survival in the dungeon.

A TRIP IN THE BOAT to some of Knightmare's more exotic sights.



THE CAPTIVE 3D system really does manage to evoke some atmospheric scenes, like this exterior.

# G KNIGHTMARE

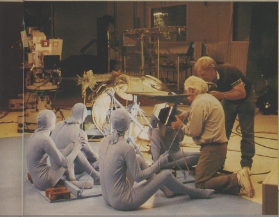
IN BLUE VOID number two the player sits on a representation of the saddle. Although this area looks bare, in the final shot the player will be seen to walk down the dragon's back and then climb into the saddle.

Viewers will see the players climb onto the back of a huge dragon which then takes off and flies across a variety of landscapes. In reality, the kids sit in a blue-void in the studio and the dragon is a model measuring just a few feet long and operated by hidden puppeteers.

The illusion is created using an advanced method of superimposition called Ultimatte. Previously, television companies used two methods of superimposition, Chroma Key, which responds to the chrominance level of a video signal (the colour), and Luma Key, which responds to the luminance level of a video signal (the brightness). Ultimatte uses a combination of these techniques, which means, among other things, that it can register shadows. So when the kid walks down the dragons back, the shadow can be superimposed on the model as well.

## UNREAL ENVIRONMENTS

The viewer gets the impression of the players wandering around in convincing Medieval towns and castles. Of course, the towns and castles don't exist, at least not in the studio. In the weeks leading up to the series the production team photograph a variety of authentic locations at real castles and open-air museums, in which historically valuable buildings are preserved. These photographs are then digitised and recoloured using the Supernova, a sophisticated graphics workstation. This is also used to remove any furniture in the background shots.



Real furniture and other objects are then placed in the blue void for the players to interact with. Interacting with monsters is another problem. Sometimes the player can share the same void as the monster, but at other times the monster occupies a second void. This is so that the monster can be scaled appropriately before being superimposed, so a five foot actor may come over as a 12 foot giant!

IN THE CONTROL ROOM, producer and series creator, Tim Child (left), watches carefully as the whole flying sequence is put together. Everything must be exactly right – if there is the slightest glitch to spoil the illusion then the whole sequence will be shot again.

## COMPUTER ANIMATIONS

The Supernova finds another use in the creation of computer generated animations. For this series the Blockers (faces that appear from walls) have been created this way, and these will be replacing the talking doors used in the previous series.

Because the computer can only run crude animations at eight frames per second, each frame is built up and then committed to videotape, so that the animation can be played back in detail and at full-speed directly from the tape. It takes about three hours to render a complete animation to tape. This means that the player's interaction with the animation is limited. A possible way round this problem is to use laserdisc technology, but at present this technology can't deliver the quality needed even for the two minutes that most Knightmare scenes take.

Applications to play Knightmare can be made by teams with players aged between 11 and 14, but the competition is strong. For this series about 6,000 teams have applied. That's 24,000 kids!

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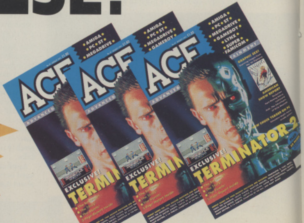
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# BRAVE N

**PROJECT**
Utopia

**PUBLISHER**
Gremlin

**AUTHOR**
Graeme Ing (Design, Coding)
Robert Crack (Design)
Bernie (Graphics)

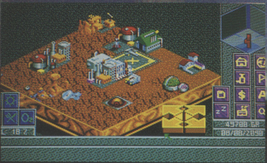
**INITIATED**
September 1990

**RELEASE**
September 1991

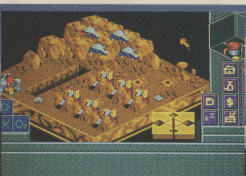
THIS WORLD STINKS. Thanks to decades of mismanagement, we've polluted the atmosphere, poisoned the fish, destroyed the ozone layer and contaminated the soil. But would you have done better if you were in charge? Gremlin is about to offer you the opportunity to find out. *Utopia* entrusts you with a brand new planet, a few ready-made resources, a handful of buildings and a band of pioneering colonists; all you've got to do is juggle the different needs of economics, trade and food production so deftly that the colony's quality of life stands at a staggering 90 per cent. There's just one snag: the indigenous alien population have a thing about killing humans, and the word peace doesn't exist in their language.

The project is the brainchild of tried and tested duo Graeme Ing and Robert Crack. They'd just completed their previous arcade-style role-playing epic, *BSS Jane Seymour*, when inspiration struck. Ing remembers it well: "We were sitting around and it just came into our heads. We were playing *Sim City* at the time and I thought, 'This is fun. How can we improve on it?'". They opted for a more involved social model with a bigger selection of factors than the basic city building element. "Once we'd got the initial concept, we just kept adding more and more layers."

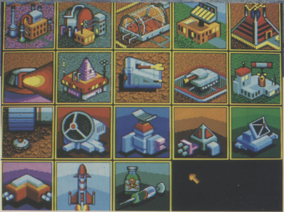
So what's Utopia got that Sim City hasn't? Ing explains; "The main thing is combat. In Sim City you only have a few random events. Here you've got a totally alien\ race which can



YOU BEGIN LIFE on your planet with a small settlement, limited industrial development and several thousand Grems (the intergalactic ecu). Every stage of the action is displayed in fully animated 3D and the icons give access to - among others - trading, map, financial and construction screens. The screen layout has been specifically designed for maximum efficiency and ease of use - the symbols are intended to be easy to learn and there's even a selection of blue warning lights to warn you of imminent emergencies like power loss and food shortage. The key to success is the percentage rating for QOL, which summarises the quality of your planet's life.



THE BIG ORANGE PYRAMID is your Command Centre. Every planet needs one, so it pays to guard it well. Like a lot of the game's features, its functions aren't immediately obvious. You're supposed to learn the hard way...



YOU PAYS YOUR MONEY and you takes your choice. Colony buildings cover all aspects of off-world life. You can build whatever you like - hydroponics domes, chemical plants, hospitals, mines, living quarters - provided you've got two essential ingredients: manpower and money. The skill is in deciding what to build and where to put it, then making sure that the unfriendly natives don't blast it off the face of your world.

## NO PLACE LIKE HOME

IN THE PERFECT WORLD nobody argues, everybody has access to a heated swimming pool and gets to eat exactly what they want for tea. Mankind has been obsessed with the concept of ideal civilisations for thousands of years, though the actual expression 'utopia' (a Greek word meaning, 'no place') wasn't coined until 1516 when Thomas More used it as the title for a political treatise about an imaginary perfect world. In More's *Utopia*, fashion doesn't exist, all religions are tolerated, everybody gets a good education and young people are encouraged to marry into the best breeding stock.

Modern books and films about utopia tend to be less optimistic. What they concentrate on is dystopia: visions of miserable futures in which attempts at creating a new world order haven't been considered or, even worse, have gone badly wrong.

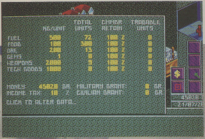
In *Brave New World*, people are genetically and psychologically manipulated into a kind of happiness, dependent on drugs, and pleasure machines. In 1984 nobody's happy, but they are all forced by Big Brother to pretend they are. Other fictional recipes for dystopia include forbidding childbirth and replacing babies with dolls, substituting dogs and cats with chimpanzees and pacifying a stultified populace with motorbike battles to the death.

# NEW WORLD

attack your city while you're constructing it." Then there are the obvious graphical differences (full isometric 3D rather than a plan view, with far more detailed surroundings) plus greater involvement in the development of buildings, technical research, manpower management and defence strategy. "There's a layer of trade and a layer of scientific research - you're constantly having to put money into developing new weaponry and vehicles."

The differences are more than cosmetic. "I don't think the actual simulation is as deep as Sim City," admits Ing, "All sorts of interesting factors were incorporated there. Instead, we've gone for the fun aspect." There's just enough simulation to make creating your own utopia interesting, but none of it is based on the kind of serious research that went into Maxis' city builder. Utopia's economic models come straight out of Ing and Crack's imagination. "We just worked them out. It's common sense really. We thought over what a colony on a planet would need - air and power and food - and thrashed out our own rules that work."

To make the action as varied as possible, they are currently in the process of devising 10 completely different planets, each with its own style of terrain and indigenous alien inhabitants. "The idea is to throw you into a whole new world with completely new challenges." The inspiration for all these planets comes from a combination of books ("It's probably not fair to say which ones") and a fertile imagination. Currently only the first scenario, a Mars look-alike with dry, red soil is fully implemented. Of the others, only a few have actually made it to



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                TOTAL  CMMDR   TRADABLE
        KG/UNIT UNITS  RETAIN    UNITS
FUEL        500    72  100 %       0
FOOD        100   300  100 %       0
ORE         200    15  100 %       0
GEMS          1     0  100 %       0
WEAPONS    2000     5  100 %       0
TECH GOODS 1000     0  100 %       0

MONEY:     45820 GR.  MILITARY GRANT:   0 GR.
INCOME TAX:   10  %   CIVILIAN GRANT:   0 GR.
CLICK TO ALTER DATA..
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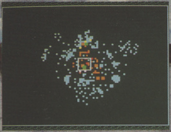
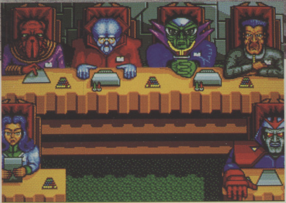
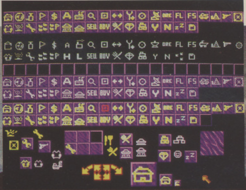
**THE TRADING SCREEN is designed to help you make the most of the resources at your disposal. Ing and Crack are well aware that this side of things won't appeal to everybody, so they've created a two-tiered trading system. Either the computer handles it for you or you do it yourself.**



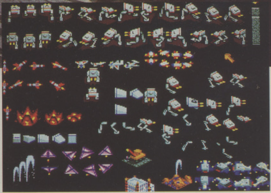
**FOR UP-TO-THE-MINUTE INFORMATION on what's happening down your way, it pays to consult the map screen. *Sim City* style, there are different colour-coded charts providing data on anything from ore and fuel deposits to weapons, buildings and sprites. This is also the only place where you'll get a comprehensive view of enemy positions - usually they're lying in wait somewhere around the edge of your world, waiting to attack.**



**NO RULER CAN BE EXPECTED to achieve Utopia alone. Wherever you go, whatever you do, there are six intergalactic experts on hand to provide vital information and advice. Each has his or her own area of expertise such as colony morale, buildings or research.**



**DESPITE THE COLOSSAL NUMBER of icons required just to control the game, the icon interface itself didn't take a lot of working out, as Graeme explains: "I find I'm always thinking of the user when I write games. Nothing annoys me more than a product which is graphically good but in which it's difficult for the player to grasp the controls. That's why from the word go I'm always thinking about making everything as easy as possible to use."**



**ENEMIES COME IN ALL SHAPES AND SIZES. They're all vicious but exactly what they look like depends on which planet you've picked. The aliens have their own specially designed intelligence routines; however, given the restrictions of memory, there's a limit to how much can be put in. "It's a trade-off really. You can't go completely overboard because the more intelligence you put in, the slower the gameplay. You've got to balance the two."**

☞

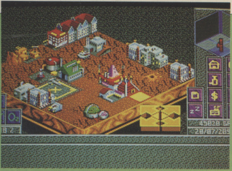
the planning stage, but as far as Gremlin is concerned, the sky's the limit, and there's already talk about possible expansion disks.

For Ing, perfecting the programming process is all about making lists. "First we generated a massive spec. It's about 100 pages long and details absolutely everything that needs to be done. Then what I always do is make a list of every single piece of code that needs to be written to make that spec. possible and work my way slowly through the list. Eventually it gets shorter."

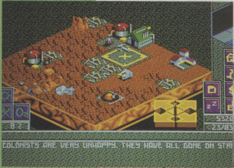
Their first priority was to get a fully functional map-screen up and running. "We created some temporary graphics for the buildings and then I worked on all the routines necessary to scroll around the world and select those buildings." Although Utopia now boasts fully scrolling isometric 3D (a first for Ing, whose previous works include Impressions' *Raider* and a couple of budget games), it was originally as flat as a pancake. "Halfway through what was going to be a 2D sim we decided it would look a lot better with an extra dimension."

A special map editor designed exclusively for the game takes the pain out of 3D planning. "Basically, all it is is a modified version of the game itself with the gameplay taken out and all the facilities to help us construct the scenario maps." Even so, perfecting the isometrics has been a major undertaking. "There were a lot of problems when we switched from 2D to 3D. For example, the game involves a lot of ground vehicles moving behind and around the buildings and that took ages to work out. In the end it was just a question of brute force!"

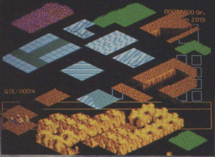
So far Ing and Crack have concentrated on perfecting the graphic interface: now they have to design the remaining planets and implement the more complex trading and spying elements. While all this is going on, they do have the odd moment to dream about what comes next. "After Seymour, Rob and I decided that doing big games is what we like most," says Ing. He is reluctant to let the competition in on any of his plans, so all he's prepared to reveal about his next project is that it is going to have a strong element of strategy and maybe a sprinkling of magic. "It's going to be exactly the sort of game I love, and it's going to be bigger - a lot bigger."



**A GOOD LEADER** knows how to distribute his manpower. Deploy too many technicians in industrial areas like this one and you'll be overflowing with fuel and ore but have no-one left to carry out construction and other essential duties. Research, on the other hand, is a valuable investment: there's no obligation to pay for it but there's a good chance of gaining valuable devices and buildings if you do.


COLONISTS ARE VERY UNHAPPY. THEY HAVE ALL GONE ON STRI

**IT DOESN'T TAKE LONG** for a new settlement to fall foul of an alien attack and if you're not well prepared your utopian community will be replaced with mounds of rubble where your utopian community used to be. Combat - specially introduced because of the pace it lends to the action - is central to the art of creating utopia and is likely to take up a large part of any eager settler's life. Sorting out efficient defences is vital from the start: tanks, space ships and missiles are directed using a marker system - you simply position several flags and tell your forces which to approach. The key is surveillance and speed. You've got to know where the enemy's coming from if you want to survive.



**ALL UTOPIA'S LANDSCAPES** begin life in blocks of DPaint graphics which look something like this. The starting point is a blank map-screen. Then comes the basic terrain style, followed by a few colony buildings bang in the centre of the map. The clever part is positioning the enemy, usually somewhere around the edge of the civilised area. "You want to restrict the movement of the alien sprites," explains Ing, "but not so much that they can't reach the colony. What I tend to do is bung down chunks of mountain and create gaps between them so you've got natural areas for the enemy sprites to advance through."

**THIS IS THE KIND OF SOCIETY** you can only hope to obtain. If you do well, keep the enemy away and improve your civilisation's quality of life, you can sit back and relax with a smug expression on your face. Thanks to you, everybody's enjoying themselves, breathing clean air and making mounds of cash. What more could any self-respecting city architect possibly want?

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Last month we exposed the plot, the main characters and the first level; this month, Gordon Houghton examines the remaining levels and finds out exactly how the game is constructed.

# INDIANA JONES - PART THREE AND THE FATE OF ATLANTIS

**PROJECT**
Indiana Jones and The Fate of Atlantis - The Action Game

**PUBLISHER**
US Gold

**AUTHOR**
PMC/ATD
Jon Dean (Design)
Chris Gibbs (Design, Graphics)
Fred Gill (Design)
Jon Steele (Code)

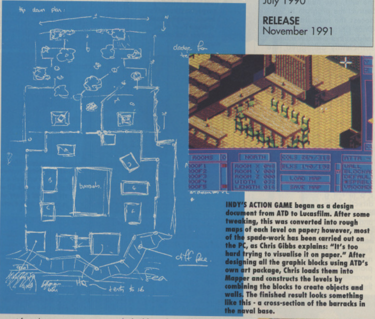
**INITIATED**
July 1990

**RELEASE**
November 1991

A MONTH IS A LONG TIME in a game's development. Four weeks ago, ATD had only just completed the first level of Indy's fourth adventure; now it has virtually finished the naval base, submarine and island levels, and has created the majority of the graphics for the final (Atlantis) stage. Chris Gibbs explains the apparent speed: "We've just been packing everything in, but it's not all working perfectly yet. We have to keep going back and tweaking everything to make it playable."

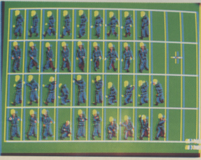
The reason for the rapid progress is ATD's own 3D game creator, Mapper, which was designed specifically for Indy. The levels consist of 'blocks' of graphics, each 16x16 pixels square, which Mapper combines to create anything from a roulette table to a native hut. Each world has its own unique set of about 150 of these building units, making over 700 in the whole game.

Designing the blocks takes time, partly because Chris has to take into consideration what an object will look like when rotated through the four viewpoints the game provides: "One side of an object doesn't necessarily look the same when switched through 90,180 or 270 degrees." Some (carpet tiles, for example) are unaffected, but objects such as gargoyles are more complicated. "It's quite fiddly to draw them all - they're graphically very complex. In the end it's down to how many objects we can store in memory. We began with about 255, but now it's over 300."

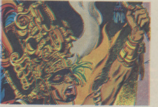


**INDY'S ACTION GAME began as a design document from ATD to Lucasfilm. After some tweaking, this was converted into rough maps of each level on paper; however, most of the spade-work has been carried out on the PC, as Chris Gibbs explains: "It's too hard trying to visualise it on paper." After designing all the graphic blocks using ATD's own art package, Chris loads them into Mapper and constructs the levels by combining the blocks to create objects and walls. The finished result looks something like this - a cross-section of the barracks in the naval base.**

After these components are loaded into Mapper, a few rough sketches of a level are made on paper before the design process begins in earnest on the team's PC. The first task is to define the size of a room; after that they use the blocks to build up the world as they like: "Once you've got your design, putting it into operation is quite easy. Unfortunately, that's when all the faults start showing up, so there's still plenty to do to make it a game." For one thing, objects have to be given



**BETWEEN LEVELS two and three there's an intermediate stage, which is played against the clock. Indy and Sophia have to scramble aboard the German submarine before it leaves the docks - otherwise the game is over. The objective is to grab hold of a moving pulley and drop onto the sub as you pass over it. Because there are no shadows in the game, it's not quite as easy as you might think.**



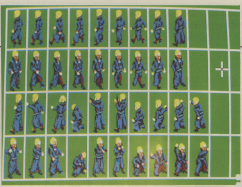
**THE MAIN AIM on each of the four Greek islands is to find a way past the guardians to the gateway to Atlantis. If you haven't already discovered which island lies above the underground world, things could get sticky, as Fred Gill explains: "This is where your enemies begin to gang up on you; they also start throwing combination punches which can drain huge amounts of energy."**

☞

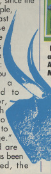
attributes which determine how they behave - for example, the program needs to be told that Indy can't walk through a chair, or that some walls disappear when your character walks behind them.

Chris points out that, since the action is relatively simple, they don't need a vast number of these parameters, but there are some commands without which the game couldn't function: "For example, when you reach the top of a stairway, you need to trigger the next floor, and when you reach the exit, you need to instruct the program to access the next stage." Once Chris and Fred are satisfied that a level has been sufficiently debugged, the design is passed onto Jon Steele, who converts it to the relevant machine.

One aspect which is far from finalised is the sound, as Chris explains: "The in-game music is coming directly from Lucasfilm, and we won't make a decision on the effects until we've received that." At the moment, there are almost a dozen basic noises, but plenty more are planned: "Ideally, we want a separate sound effect for most of the actions."



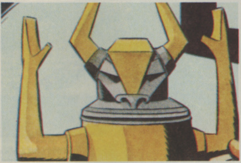
**EVEN THE MINOR CHARACTERS are impressively animated: Kerner, a Nazi agent who wanders around the submarine in a trench coat, uses 38 animation frames. All the sprites have been programmed along similar lines: "They follow fixed but random paths, and if you enter their 'hot' zone, this effectively means that they see you. As the levels go on, the ferocity of their attack increases, and some will attack in pairs."**

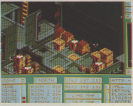


**IN LINE WITH current archaeological theory, much of the Atlantean architecture is based on Minoan art, with its widespread images of bulls - Chris gained much of his inspiration from reference books. These are just some of the blocks which he created for the final level, including gargoyles (the bull's head), hanging baskets, cracked floor tiles, statues and column supports.**

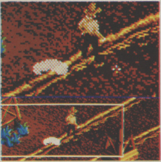
## THE MAKING OF A LEGEND

ATLANTIS WAS FIRST DESCRIBED by Plato in two of his philosophical dialogues, Timaeus and Critias. He tells of a decadent city that fell from Poseidon's favour long before it sank into the sea. Some sources place it in the middle of the Atlantic Ocean, but more recent opinion has settled on the Eastern Mediterranean. Current archaeological theorists believe that it was the centre of the former Minoan island of Stronghyle (Santorini), which collapsed after catastrophic volcanic action in 1500 BC. It has been the subject of at least one television series (*The Man from Atlantis*) and a 1977 film, *Warlords of Atlantis*, starring Doug McClure.





**THE INFORMATION PANEL has yet to be finalised, since neither ATD nor Lucasfilm are happy with what they've got so far. However, everyone is pleased with the 16-colour 3D graphics: "We've spent a lot of time adding detail to make them look authentic, and we've aimed to achieve a totally different look on every level using the same 3D engine." Whereas the first two stages had plenty of wide-open spaces, the submarine is packed with doors and tubes.**



**THIS ENLARGED SPRITE shows the stippling effect used to give an impression of gloominess outside the naval base. Both Indy and Sophia have to negotiate the spotlights to enter the camp - if they are caught in the glare, they lose energy.**

## LEVEL HEADED

BUT WHAT ABOUT THE OTHER LEVELS? Last month's instalment revealed a few bare details about the first stage (the casino). After that, Indy finds himself outside a Nazi naval base, hounded by spotlights and about to confront massed hordes of Nazi engineers armed with lead piping.

ATD has tried to make each level radically different - in terms of layout as well as graphics - so it's not surprising that, where the casino stage had several floors, the naval base is virtually all on one level. This gives the impression of a much greater area to explore without using up any more memory. However, because the buildings in the camp are tightly packed together, you also have to change the viewpoints more often - "it's like an added level of difficulty." For puzzle fans, the naval base marks the start of more complex problems: for example, you need to crack a code before you can enter the next stage.

The design differences are obvious again when Indy and Sophia scramble aboard the Nazi submarine in the third level. This is effectively only one 'room' wide, but there are also several floors and a maze of narrow passageways. There's also a time limit: the Nazis have rumbled your escape and planted a bomb. This gives you two missions: defusing the bomb before it explodes and setting the sub on a course for Atlantis.

The sub is packed with more sprites than the previous two stages, and because there is less space you can't just run away from them. Even so, Chris has deliberately played down the difficulty, ever since the feedback from ATD's previous game, *Night Shift*, suggested it was too difficult for some people. Indy is comparatively easier: "We're not trying to make it super-hard; we'd rather see people get through it and see everything that it has to offer. You should be coming back to play it again and again.

Atlantis lies beneath one of a quartet of Greek islands - and unless you've discovered a clue on one of the previous stages, you don't know which one. What's worse, the islands are all virtually the same, as is the mission on each: you have to slip past a group of natives who are guarding what may, or may not, be the entrance to the underground world.

When you do stumble on the right gateway, you enter the final level. This is the most difficult of all, with death-defying leaps, yawning chasms, Atlantean machines built of rock and bronze, and swarms of gruesome opponents. Worse still, Atlantis is constructed of an outer and an inner sanctum: how Indy gets from one to the other and then gets out again alive will prove to be his most taxing test so far...

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VISA

**In the second of a two-part preview, Kati Hamza takes Core Design's first flight sim from polygons to play-testing.**

**PROJECT**
Thunderhawk

**PUBLISHER**
Core Design

**AUTHOR**
Mac (Coding)
Simon Phipps (Design)
Jason Gee (Graphics)
Bob Churchill (Map Design)
Mark Price (Object Design)

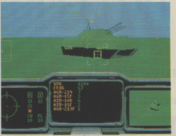
**INITIATED**
January 1991

**RELEASE**
August

## THE STORY SO FAR...

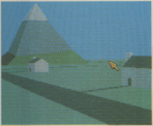
**INSPIRED BY THE SIMULTANEOUS arrival of Dr Brains (Mark 'Mac' Avery) and his all-singing, all-dancing 3D engine, Core Design is navigating the fear-filled skies of helicopter simulation for the very first time.**

**Having spent the last six months intensively streamlining Mac's engine, creating objects and planning the mission maps, it looks like the fictional AH-73M Thunderhawk may finally be ready to roll...**



**COMPLETING A CAMPAIGN** is all about consistency. You must achieve a mission success rate of at least 50 per cent or you and your Thunderhawk go out on your ear. The secret is to fly low - once you pass 200 feet you're high enough for the enemy radars to spot and the airborne equivalent of a sitting duck.

# THUNDERHA



**THERE'S MUCH MORE TO THESE LANDSCAPES than a few straight rivers and roads. "We want it to be as natural as possible, so it actually feels like you're flying through a real landscape rather than some mass of abstract, green polygons."**

IT'S ALL GO IN DERBY. With most of the programming spade-work behind them, the *Thunderhawk* team is finally free to concentrate on implementing the mission maps and buckling down to some serious play-testing. And in a game like this, as designer Simon Phipps explains, getting the difficulty setting absolutely right is vital. "One of the things we're trying to stress about Thunderhawk is that it's not strictly a simulation. We really want to interest some of the people who would normally be playing a shoot 'em up, so we need to hit that middle ground. Everybody should find it easy to get involved."

Achieving this happy medium is easier said than done, especially when you've got the 'techie' reputation of most flight sims to contend with. "With a simulation," insists Phipps, "you're going to get it into your head that it's difficult because you have to learn to master the controls. There's a very fine line between getting it right and getting it wrong."

And just to make sure they don't get it wrong, it is tested on virtually everyone in the office. "Mac produces a couple of disks and we chuck them round the place. Everybody has a go, from Jeremy [Smith, Core's managing director] all the way up to the super-players who complete whole MegaDrive games in half a day."

The chief requirement for play-testing is, of course, stamina. "We just keep going at it until we feel we can guarantee it's right." And that doesn't just mean playing the game right through to the end - testing something really thoroughly involves acting as idiotically as you possibly can. "It's always the really stupid things that show up the bugs."

All this hard work has certainly been worthwhile, throwing up the need for one or two changes. Mac is already planning a few alterations to enemy intelligence, missile accuracy and firing rates, but the biggest innovation they have made is a new pre-campaign test-level.

"At the moment, if you're not too sure what you're doing, you fly into your mission and in 30 seconds, you've got the seven bells of whatsit kicked out of you. We don't want to lose anybody by making things too difficult at the start," he explains.

Thanks to the beginner's level

**THE BRAINS AT CORE describe Thunderhawk as a team project, especially when it comes to play-testing and coming up with those action-packed campaign ideas. "We just sit down and bounce ideas off each other." Here (from right to left) Simon Phipps, Mark Price and PC programmer Sean Dunlevy gather around as Mac demonstrates his keyboard skills.**

**TIME FOR A QUICK GRIN at the camera as Simon Phipps contemplates the huge play-testing task ahead. Before Thunderhawk hits completion date he'll have to check that mission text and maps actually tally, that there are no really difficult blackspots, and all mid-mission hiccups are lifted out. "It's all about tweaking, adjusting, messing about and tidying up."**

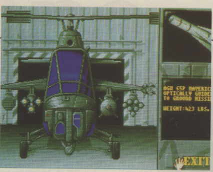
## GRAPHICS

**SINCE LAST MONTH in-game graphics, which were formerly the responsibility of Jerr O'Connell, have passed into the capable hands of Jason Gee, 1990 Animator Of The Year and the artist responsible for the much-applauded title graphics for *Frenetik*.**

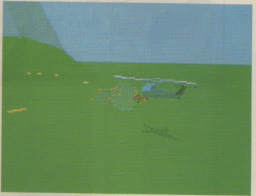
**Jason, whose plans may involve scrapping most of the presentation graphics shown last month, is quietly modest about what he's planning to achieve. "It's going to blow everything away that's ever been done. It'll have some of the smoothest animation and be the biggest intro ever. It's just going to be brilliant, that's all I can say."**

**Jason, who describes himself as a lonesome, half-Californian Gemini in need of a girlfriend, has about three weeks to finish the project - and he hasn't even decided on a *Thunderhawk* style as yet.**

**"Frenetik was a realistic, highly-detailed, cinema-esque thing. You couldn't tell whether it was digitised or hand-drawn. In Thunderhawk I might just go for a cartoony feel - something that gets away from the military tone of the game." Whatever he does, it won't be digitised. "Digitising is just like a big rip-off. I'll completely hand-draw something before I do anything else.**



**THANKS TO A BIT OF CONCENTRATED GRAFT, the weapons selection screen has now been implemented, though whether the graphics will stay this way is up to Jason Gee. Your armoury includes anything and everything from heat-seeking missiles to cluster bombs.**

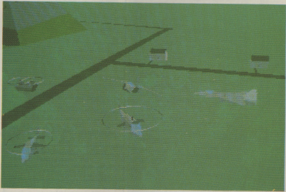


**THINGS START LOOKING SERIOUSLY DICEY as Thunderhawk attempts to cope with the newly implemented Campaign Number One. The location is Eastern Europe, and the pre-glasnost mission is typical of the kind of involved storylines Phipps and co. are striving to create. Rescuing a Russian scientist on a brief visit to the West is more than a quick trip into the danger area and a quick trip out. Instead you've got to create a diversion, allow the egghead to escape by road, and carry out all sorts of complex manoeuvres when he gets captured and things go badly wrong.**

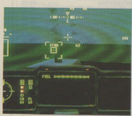
# AWKS ARE GO!

you'll be able to practice flying and firing, smug in the knowledge of your own invulnerability. There may even be radio messages, relaying vital information on the quality of your performance and the likelihood of your success in a real combat situation.

Meanwhile, all the other elements of the project are slowly starting to come together. They haven't yet decided who's going to do the sound, and there's still plenty of work to be done on the campaign implementation and the graphics, but the end is definitely in sight. Even Mac, who insists that the whole thing has been a breeze from the start, is allowing himself the odd moment of quiet confidence: "It's all going according to plan and I'm very pleased with it."



**ENEMIES COME IN ALL SHAPES AND SIZES, depending on the location of your particular campaign. Most areas are armed with SAM and radar sites and you should be prepared to encounter anything from planes and choppers to submarines and tanks.**



**THE THUNDERHAWK COMES EQUIPPED with infra-red and image-intensifier for daredevil night-time flying. The landscape is so detailed you can actually see the lights come on in all the houses as the sun sets - and should you bomb the power plant, you'd even see them go out!**

## MISSION IMPOSSIBLE?

**BACK IN THE DAYS when *Thunderhawk* wasn't much more than an electrical impulse in Mac's giant brain, the plan was to organise the sim in the conventional way around a long list of 60 one-off missions. Then the design team had a brainstorm: "We didn't just want to go in, kick ass and bring the guerillas out, so we expanded the whole idea and decided on six 10-mission campaigns with a definite objective and a strong storyline," explains Simon Phipps.**

**In the interests of variety, each campaign is set in a suitably exotic location each with its own particular problems. In Alaska, for example, the only way to take out the submarines is to drop bombs through specific openings in the ice floe, while in one eastern European mission, success depends on your ability to weave your way through a dangerous, convoluted mountain range.**

**Action is always the main priority. "One of the worst things that we've found from playing sims ourselves is that you spend a lot of time flying between your home base and the target." They've got around this difficulty by creating a fairly large campaign area and dividing it into concentrated individual mission terrains stuffed full of tanks, ground targets and airborne enemies. "Instead of the usual large map with lots of scattered objects, we've opted for a large map with clusters of objects. The smaller areas are a lot more interesting and visually appealing - and you've got plenty of targets to aim at."**

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Not necessarily a measure of how colourful or well drawn they are, but how well they are used.

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A reflection of lasting interest – how much game you get for your cash.

**PLAYABILITY**
The big one – how does the game feel - addictive or just uninteresting?

**OVERALL**
A useful point of reference – a summary of the preceding ratings.

## WHAT'S TICKLING THE TEAM?

DESPITE THE PRESSURES of putting together the best-selling 16-bit games magazine each month, the team have still managed to get in a little bit of joystick-waggling between pages. Instead of the usual marathon *Kick Off* tournaments, this month saw a departure as the boys headed out onto the *PGA Tour Golf* course.

### CIARÁN 'I WAS ROBBED' BRENNAN

Even though our Ed had fallen behind everyone else for most of the first nine, he managed to pull off a remarkable comeback by the 15th until the Amiga decided to freeze up. Unfortunately for the thunderous Irishman, the last saved position was back on the 11th and no matter how hard he tried, the Ed just couldn't pull back those shots and by the 18th was destined for third place.

### JOOLS 'WHO CARES ABOUT THE WIND?' WATSHAM

As the surprising runner-up, Jools showed a complete lack of interest in any of PGA's finer points (such as wind, ball lies or the state of the greens) and preferred to just whack the ball as far as he could from the tee and hack the rest of the way up to the green. It seemed to work though, and by the18th Jools had managed to pull almost even with Presley and turned the final green into a nail-biting finish until he fluffed a three-foot putt.

### PAUL 'I PREFER THE IBM PC VERSION' PRESLEY

The only member of the team to have actually played golf in real-life, Prez managed to hold onto the lead throughout most of the game. A number of impressive chips, putts and drives gave him the eventual victory and even the controversial 15th didn't disturb the Woosnam of The One.

### LAURENCE 'ONE-OVER' SCOTFORD

A hole wouldn't have been a hole unless *The One*'s part-time thespian ended up in a bunker, the water or miles off course. By the time of the 15th hole break-down, Lazza had managed to go one-over on all but three holes. When the game was restarted, he managed to continue his tradition and finished firmly in last place.

### BRIAN 'I COULDA BEEN A CONTENDER' NESBITT

Because of the four-player limit, Bri could only sit on the sidelines and watch as balls flew into trees, landed in lakes and buried themselves in sand. Throughout the game Nessy could be heard saying things like, "Oh, put *Kick Off* on" and "I could've played that better."

CRUISE
FOR
A
Corpse

60
**CRUISE FOR A CORPSE**
Delphine

64
**JIMMY WHITE'S WHIRLWIND SNOOKER**
Virgin Games

67
**MAUPITI ISLAND**
Lankhor

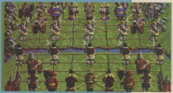
70
**BATTLE CHESS 2**
Electronic Arts

73
**SWAP**
Microids

74
**THUNDERJAWS**
Domark

Cruise for a Corpse

Jimmy White's Whiirlwind Snooker



Battle Chess 2

Thunderjaws

**Agatha Christie, P.D. James, Raymond Chandler and... Paul Cuisset? Delphine adds its name to the list of airport lounge novelists everywhere with an adventurous 'whodunnit'**

## CRUISE FOR A CORPSE
**Delphine**

**PRICE** £25.99

**OUT** NOW

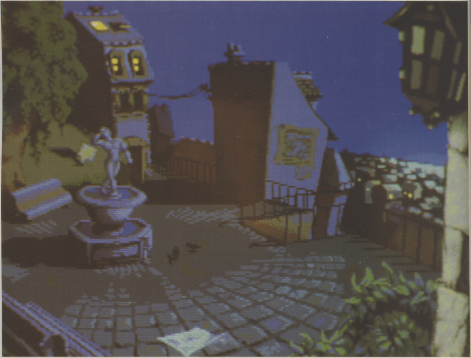
**GRAPHICS** 93%

**SOUND** 91%

**DURABILITY** 92%

**PLAYABILITY** 90%

**OVERALL** 92%



PARIS, 1920. A strange letter invites you for a cruise...

... a cruise that turns sour when your host is murdered!

THE 1920'S WERE OBVIOUSLY A TRICKY TIME to be alive. The amount of murders that took place in English villages, country manors, on board liners and so on was so great that even the idea that a sleuth such as Miss Marple was paying a town a visit would lead to all the townsfolk evacuating for fear that they'd be the next victim.

You are Inspector Raoul Dussentier, one such detective, recently invited aboard the Karaboudjan, a luxury yacht belonging to the millionaire Niklos Karaboudjan. Of course, no sooner have you set sail than a frantic deckhand races up to you claiming that Niklos is dead. Since you're already at sea, it means that the killer is still aboard (see the 'One of you here is... the murderer!' panel). Looks like your holiday has just been cut short.

CAN YOU WORK out who the killer is before the yacht pulls into port?

## INNOVATIONS

**THE CINEMATIQUE SYSTEM has undergone many changes since *Operation Stealth*, both technically and cosmetically. The three main differences are:**

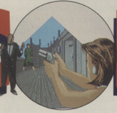
### THE STORYLINE

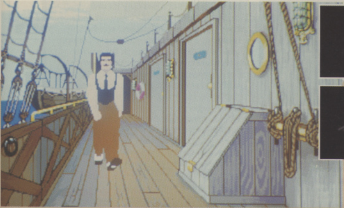
**A major change of style for the Cinematique system is the completely non-linear storyline. After the animated introduction, you are then on your own, free to conduct the investigation as you see fit. Almost every location is open to inspection right from the start (finding the necessary keys is the only hindrance to exploration) and can be travelled to in two ways, by physically walking around the decks or by calling up the ship's deck plan and clicking on the relevant location.**

### THE INTERFACE

**Another change of pace is the use of appropriate verbs for each situation. Cruise has a database of around 200 verbs, the most applicable of which are chosen every time an object or**

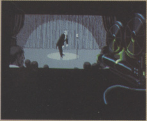
# CRUISE FOR A CORPSE

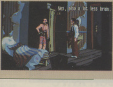


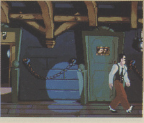


person is selected. For example, clicking on a bottle would offer three verbs: Take, Examine and Open. Opening the bottle would then offer: Take, Examine, Close and Drink.

The same system applies to conversations. As clues are gathered, information is received or scenes are witnessed, they are added to the list of things Raoul can question suspects about.







## THE GRAPHICS

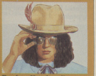
Two types of graphics are used throughout Cruise, polygons and bitmaps. For the most part, what you see is bitmapped artwork, backgrounds, objects etc.

However, when something is animated (e.g. a walking Raoul or a door opening), polygons are used with a bitmapped picture on the final frame.

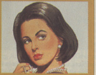
The use of polygons has enabled all sorts of 'special effects' to be employed, such as the now-infamous walking towards the camera along the deck scene.

## ONE OF YOU HERE IS... THE MURDERER!

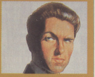
**THE CHARACTERS ON BOARD** the not-so-good ship Karaboudjan (five of whom are pictured below) play a most important part in the game. Each has his or her own dark and dirty background that becomes more and more apparent as time goes on and clues are unearthed.



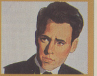
Daphne Karaboudjan.



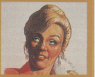
Rebecca Karaboudjan.



Thomas Logan.



Julio Esperanza Alfonso Y Soca Lambada.



Suzanne Plum.

### GREAT WHODUNNITS OF OUR TIME

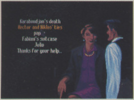
**MURDER ON THE MISSISSIPPI**
**US Gold**
Very similar to *Cruise For A Corpse*, in that a famous detective is trapped on board a steamboat, attempting to find a murderer. A really nice package with great animations and sound (for a C64) and a marvellous sense of humour.

**THE DETECTIVE**
**US Gold**
A light-hearted mystery, set in an old mansion with the usual oddball assortment of suspects. The characters were all completely over the top and the atmosphere was so clichéd it verged on the ridiculous.

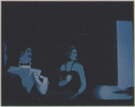
**SUSPECT**
**Infocom**
One of the all-time greats, you not only have to find the killer, but also prove your innocence. A guest at a fancy dress ball is murdered with an item from your costume and you only have a short time before the police arrive and declare an open and shut case.

**THE COLONEL'S BEQUEST**
**Sierra**
The usual fare from Sierra. You play the part of Laura Bow, a 1920s student and amateur Agatha Christie, invited to a friend's mansion for the weekend. While there, the Colonel of the title bequeaths his millions to his family, along with the immortal words: "Should any of you die before I do, your share will be divided between the surviving parties." Understandably, it's not long before family members start dropping like flies.

**KILLED UNTIL DEAD**
**US Gold**
One of the finest computer whodunnits. If *The Detective* was over the top, *Killed Until Dead* was over the top and right down the other side. A collection of 'famous' detectives gather for an annual celebration. You play the part of a Poirot rip-off as you go around bugging rooms and listening in on conversations, trying to solve the dozens of murders that take place.

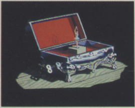


QUESTIONING SUSPECTS is a lengthy, but often rewarding, activity and is essential for working out exactly what's happening.



WHEN AN IMPORTANT clue is uncovered, you are treated to a black and white flashback sequence.

AMONGST THE CLEVER graphical effects which Cruise uses is the close-up. This all adds to the film-like quality.



CLUES DON'T JUST come in the verbal manner. There are plenty of objects on board to help you put two and two together.

## DELPHINE INTO THE FUTURE

**SO, WHAT'S NEXT FROM THE BOYS FROM FRANCE? Well, apart from a couple of very possible CDTV/CD-ROM versions of *Cruise For A Corpse*, a long holiday is top of Paul Cuisset's list (the poor lad, pictured left, has worked non-stop for over 35 seven-day weeks in order to get Cruise finished!). Next up is a licence from a popular French comic book called *Moebius*, the stories of a powerful warrior and his adventures through a strange land. The comic book has some of the most incredible illustrations that we've seen and with Delphine's past record on the graphics and gameplay fronts, it promises great things. After that, the team will begin work on US Gold's Godfather – The Adventure Game. This is currently confined firmly to the drawing board as the release is not due until early next year. Work has already begun, however, on US Gold's own action game (right) which could see the light of day as early as this November.**

## THE WORD

**THERE'S NO DOUBT that *Cruise For A Corpse* has become one of the most hyped games of 1991. Magazines have been falling over each other for months trying to get news, previews and reviews of 'official' versions of the seemingly eternally-delayed French masterpiece. But it's finally made it and – in quite a number of ways – it manages to live up to the hype. Where it falls down (and what's possibly its only drawback) is in one of its newest features. The freedom to explore and conduct things in a completely non-linear fashion, makes it particularly tough for novice adventurers more used to the steady progressions that came in *Future Wars* and *Operation Stealth*. Graphically and audibly it has topped both of its predecessors and the interface works so well that you hardly notice it. The story seems to have been given the most care. The plots and sub-plots that emerge, the relationships that are uncovered and the way things just tie together, it's all worthy of any two-hour Inspector Morse drama. Cruise is a mixed-bag, the high-level of difficulty will either keep you perplexed for days or turn you off within an hour (there is a cleverly built-in Help function, offering clues, and nudging you in the right direction if you're not making a lot of progress). Technically it's as impressive as ever – just when you think other companies have come up with all the answers, Delphine seems to change the questions. In all, if you fancy trying your hand at a real brain-taxer, Cruise is your game.**

**Tougher than *Operation Stealth*, but no less impressive**

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**Pot the red and screw back, for the yellow, green, brown, blue, pink and black. Snooker loopy, nuts are we – and so is Archer MacLean.**

**JIMMY WHITE'S WHIRLWIND SNOOKER**
Virgin

**PRICE**
£24.99

**OUT**
EARLY SEPTEMBER

**GRAPHICS** 93%

**SOUND** 89%

**DURABILITY** 92%

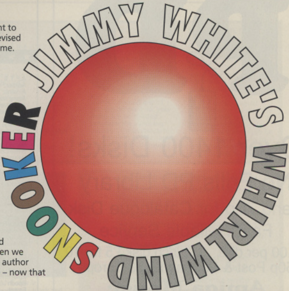
**PLAYABILITY** 93%

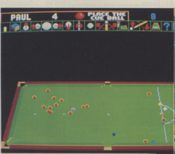
**OVERALL** 95%

WHY ANYONE WOULD want to sit down and watch a televised snooker match is beyond me. I'm sorry, but sitting in front of a small screen, watching two grown (or in Stephen Hendry's case pre-pubescent) men walking around a green table, hitting balls with a stick, for hours on end (especially when it means dropping *Twin Peaks* for three weeks) is not my idea of fun.

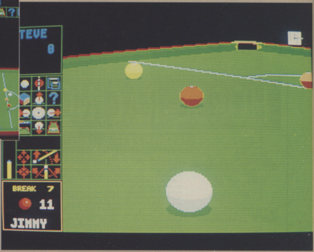
Actually playing snooker, on the other hand, is a great way of passing an hour or two. But who has either the space or the cash to have a table in their living room?

*Jimmy White's Whirlwind Snooker* may solve that little problem. We were well impressed with this one back in Issue 26 when we first looked at it and talked to its author Archer MacLean (he of IK+ fame) – now that it's finished it's even better!

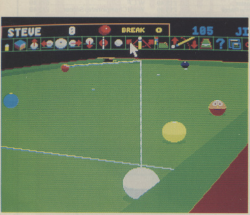




FOR THOSE OF YOU who prefer a more complete view of the table, an almost-bird's-eye angle is possible, from which you can zoom down onto any ball, spin the table through 360° and set yourself up for the next shot.



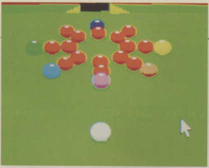
TO HELP YOU 'pot the red and screw back' the camera can be positioned anywhere you wish, on and around the table. For the most part this will be from behind the cue ball...



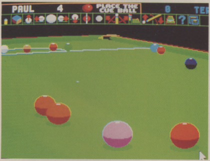
ANOTHER AID to good snooker comes in the form of the dotted aiming line. This shows the intended direction of the cue ball (plus in which direction it will rebound off the cushions).

## WHEN THE 'WIND' BLOWS

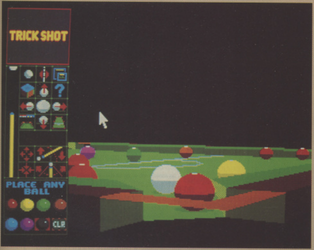
JIMMY 'WHIRLWIND' WHITE is one of snooker's biggest stars, equalled only perhaps by the legendary Steve 'Interesting' Davis and Stephen 'Son Of Davis' Hendry. Since he started playing in professional tournaments back in 1980, he has become the second highest earner in snooker history (White has earned as much as £334,000 in one 50-day period). The holder of over 15 trophies, White is ranked Number 2 in the world, second only to Hendry, despite having beaten him in two successive finals - the Matchplay and Classic. Even so, with all of that success behind him (and plenty more ahead, no doubt), Jimmy White still remains one of the few snooker stars who hasn't appeared on Jim Davidson's *Big Break* TV game show. Until then, who knows if he'll ever become the world No. 1?



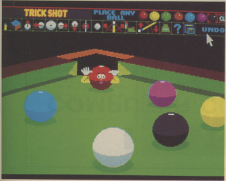
APART FROM the usual frames of snooker, any number of individual trick shots can be attempted in order to impress the onlooking crowd.



FOR THOSE especially tricky shots, the camera can be brought in real close to help correctly gauge those angles.



... but to help you line up that winning pot, you can zoom around any of the balls currently on the table.



TAKE TOO LONG with a shot and chances are, the balls themselves will tell you to hurry up. Pulling faces and sticking their tongues out at you are just some of the measures they'll employ to make you hurry up. There's also the occasional splattering of flies across the screen. Note in this shot, that the control panel runs vertically up the left-hand side – just about everything in this game can be customised to the player's own taste.

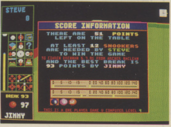
## THE WORD

**INCREDIBLE! That's what goes through your mind the first time you see *Jimmy White's Whirlwind Snooker* in action. As the camera zooms back and forth across the table, panning in and out, following the flashing balls, you immediately realise exactly how close to a perfect simulation of snooker this is. The only things missing are the clouds of cigarette smoke and the occasional off-putting applause from an audience watching another game on the other side of the wall. But the real beauty of this masterpiece doesn't lie in its cosmetics – it's in the control method. The table can be viewed from any angle, the viewpoint can be moved in all manner of ways, you can play from as close or as far from the table as you like and can access whatever information you need... whenever you need it. Okay, other three-dimensional pool and snooker games have done this in the past, but never with the same degree of success. If there is a small hassle, it's that occasionally the camera will jump off in a strange direction as it follows the balls around (sometimes even under the table) and the point of not always being able to see the whole table at a glance is sometimes annoying, but that's as many faults as I could find. It's so engrossing that you'll often sit for ages trying to decide what to do without ever putting your hand near the mouse – which is exactly when the game stops taking itself so seriously and the balls blow you a raspberry (typical MacLean stuff). Jimmy White's Whirlwind Snooker is remarkable in any number of ways – it's a brilliant piece of programming, and an eminently playable simulation to boot. Snooker fans have never had it so good.**

**It's like owning your own snooker table**

**Paul Presley**

AS WITH ALL good snooker halls, the scorecard keeps track of both the score (represented by one of those terribly confusing slide markers) and whether or not the players need any snookers to win.



SCORE INFORMATION

THERE ARE 51 POINTS LEFT ON THE TABLE

AT LEAST 12 SNOOKERS ARE NEEDED BY STEVE TO WIN THE GAME

TO CIARAN BRENNAN 5.7.91 FROM ARCHER MACLEAN

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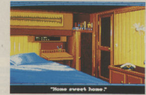
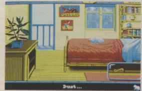
THE LAST TIME WE MET Jerome Lange, the renowned private detective, was when he solved the mystery of *Mortville Manor*. It's now 1954, and Lange is on his way to Tokyo to meet his friend, Max. Crossing the Indian Ocean on a yacht, he is caught in the path of a hurricane and forced to dock at Maupiti Island.

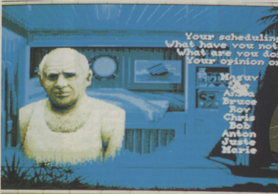
The following morning our hero falls headfirst into another mystery. He discovers that a girl named Marie has been kidnapped during the night, and that any one of a dozen people could be responsible. Every hour he wastes, the less likely it is that Marie will be found alive. Like all the best investigators, he doesn't start work until 10am and hasn't a clue what to do...


"Home sweet home."

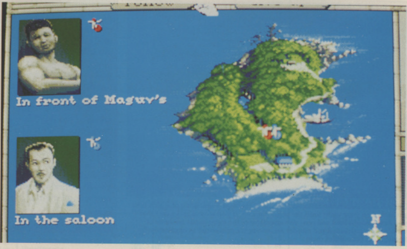
THIS IS WHERE YOU BEGIN each game: on board the yacht, Brisban (sic). If you haven't got a clue what to do, you could start by opening a few cupboards and searching your room. After that it might be an idea to make a tour of the yacht before setting foot on the island. Don't take too long - the other characters are already going about their business.


Dust...

MOST LOCATIONS seem innocuous at first glance. Closer inspection is often rewarding, and if you think you've spotted something, you can magnify any area to confirm your suspicions.

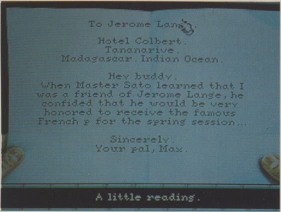


CONVERSATIONS WITH OTHER CHARACTERS form a large part of solving the mystery. All of them have something useful to say, as well as a stock of bland replies which won't get you anywhere - you should be as blunt as possible. You soon discover what people think about each other, and what they know about the objects and situations you've already encountered. This aspect of the game doesn't end with questions and answers, however. You can also store snippets of conversation in memory (vital when two people make contradictory statements, and you want to get to the truth); and, if all else fails, you can always bribe, beat up or give an object to the character.



PEOPLE HAVE LIVES OF THEIR OWN, and don't hang around for you to question them. If you come across another character, you don't always have to talk - you can opt to follow them. This enables you to find out where they go, who they meet, and whether they are lying to you about their movements. But tracking is a very tiring occupation; and there's always the danger that someone might discover you - which means they close up like a clam (by the way, the guy with the neat moustache at bottom left is you).

☞



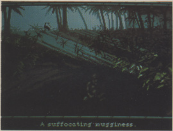
To Jerome Lange.
Hotel Colbert.
Tananarive.
Madagascar. Indian Ocean.

Hey buddy.
When Master Sato learned that I was a friend of Jerome Lange, he confided that he would be very honored to receive the famous French p for the spring session...

Sincerely.
Your pal, Max.

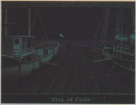
A little reading.

THERE ARE ENOUGH OBJECTS lying around the island to keep you scratching your head, and plenty of switches to flick, doors to open and gadgets to activate. The objects menu allows you to look at your inventory in more detail, including touching, smelling and examining.



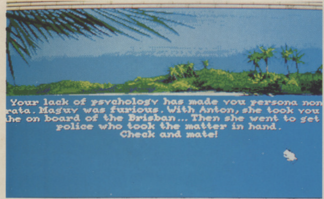
A suffocating mugginess.

THIS STONE STATUE is Walassour, the guardian of the pond. He sits in the middle of one of the island's key locations, holds many secrets, receives strange visitors and sees things that go bump in the night. Superstition has it that the water retreats at the same time every day – if this is true, over-eager detectives could find themselves in trouble.



"Ship of Fools."

THE ACTION IS PLAYED in accelerated time, and if you do a lot of travelling about the island it won't be long before darkness falls. This can be a hazard, since (obviously) you can't see anything, so you won't be able to discover many clues. Darkness is also a signal that you should be heading for bed; however, if you've had enough rest already, the early morning gives plenty of opportunities to observe illicit behaviour, if you turn up in the right place at the right time...



Your lack of psychology has made you persona non
rata. Maguy was furious. With Anton, she took you
he on board of the Brisban... Then she went to get
police who took the matter in hand.
Check and mate!

THERE ARE MANY WAYS to lose the game, the most humiliating of which is to get locked on your yacht until the police turn up. If you always make sure that you have enough food and rest, you can discover the more exotic methods of termination: quicksand and murder are among the grisliest. A save game option helps you avoid most of them...

## THE WORD

**A GREAT IMPROVEMENT on the previous instalment in Lankhor's mystery series (*Mortville Manor*), *Maupiti Island* is an impressive adventure game in its own right. The on-screen presentation is well above average: the graphics are occasionally superb, with beautifully drawn and coloured backdrops featuring an occasional snippet of animation. These backgrounds aren't just there for atmosphere, either: look closely and you often find an object or clue lurking in a hollow. The sound is equally impressive, with a wide variety of unobtrusive tunes to introduce new scenes (not forgetting a collection of piano scores), excellent sound effects, and speech. The speech is a mixed blessing: it's a nice touch (particularly if you turn off the text replies in conversation), but it makes all the characters sound the same (ie, wooden). Frills apart, the game's control system is nicely done: all commands are carried out using a combination of mouse and menus, with not a keypress in sight. You can also execute repeated commands without having to reselect from the menu - a great help when you want to examine everything in a room. All these plus points would be worth little if the game they support was rubbish. It's not: you have freedom to create your own plot by your actions, but there are plenty of random events to surprise you. There are so many elements to keep you occupied - a dozen characters to interview (and interview again as contradictions and new situations arise), objects to find and use, puzzles to solve, people to follow - and all the time you have to keep your strength up with food and rest. There are only a couple of minor disappointments: some of the English is awkward, and the packaging is a bit of a let-down. An island map and a detective's notepad would have added to the atmosphere no end. It's not a game for those who like their thrills thick and fast, but it will appeal if you like puzzles, strenuous detective work and a good mental challenge.**

**Complex and rewarding mystery for in-depth adventurers only**

**Gordon Houghton**

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**So you thought that Chess was just for crusty old intellectuals? Well, Electronic Arts has come up with something that might change your mind - and not for the first time either! Check it out, mate...**

# BATTLE CH

**BATTLE CHESS 2 – CHINESE CHESS**
**Electronic Arts**

PRICE
£25.99

OUT
NOW

GRAPHICS 89%

SOUND 87%

DURABILITY 86%

PLAYABILITY 74%

OVERALL 85%

TRADITIONAL CHESS is a slow-moving game which conjures up images of two wise old men sitting deep in thought in front of an old fireplace. It's probably for this very reason that it's been largely ignored by the younger generation.

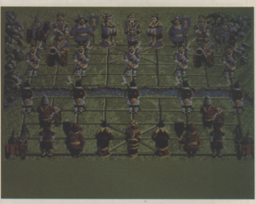
Electronic Arts went some way to redressing the balance when it produced the original *Battle Chess*, an animated and updated rendition of the traditional game which gave it new appeal. And now they've done it again... this time breathing new life into the less familiar form of Chinese Chess.

The basic principle of this Oriental adaptation is the same as in the standard game: each player strives to capture the opposition's King (checkmate) and if neither succeeds, the game ends in a draw (stalemate). The difference is in the way the pieces look and, more importantly, move.

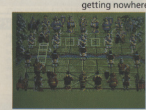
Chinese Chessmen are usually small discs with a Chinese symbol on top - hardly the stuff that attractive computer games are made of - so Electronic Arts has persuaded a cast of men to dress up in silly costumes and walk about in their place. The King is an elderly gentleman with a beard, flowing robes and a hat. The Counsellor is a wild character, with three plaited and beaded clumps of hair. Only the Ministers look plain (although even they have a flashy banner to walk around with).

As for the armoured guys, the Knights are equipped with shoulder pads and body armour. So are the Rooks, but they have a horse to pose with. Even this is nothing compared to the weaponry wielded by the Cannon Bearers, while at the other end of the spectrum, the Pawn has to make do with a spiked staff.

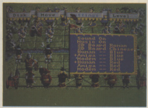
An animated battle ensues when any piece attacks another: when a Pawn meets a Pawn, for example, they both swipe and swoosh at each other, getting nowhere, then suddenly a staff is knocked clear. There's more furious swiping and swooshing, but there's still no gain. So, throwing down his staff, one Pawn lays out the other with his fist. Now that's what I call Chess...



INSTEAD OF HAVING THE traditional Queens and Bishops, you'll find you have one King, two Rooks, two Cannons, two Knights, two Ministers, two Counsellors and five Pawns. This isn't the only difference, though: the opposing armies are red and blue (instead of black and white), the King's movement is restricted to a small square and there's a river dividing the two armies!



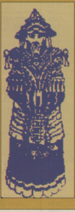
MOVING A PIECE could hardly be easier: simply click on the piece you want to move, then a grid is displayed, showing legal moves. Now you can click on the required position. It's like falling off a log!



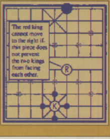
```
Sound On
Music On
2D Board Roman
2D Board Chinese
Human -- Blue
*Amiga -- Blue
Modem -- Blue
*Human -- Red
Amiga -- Red
Modem -- Red
```

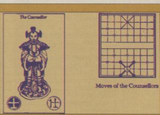
THERE ARE NUMEROUS OPTIONS that can be selected to change the game: the set-up menu, for example, allows the player to set the initial positions of all of the pieces - handy for practice of how to get out of those awkward situations. Other pull-down options allow the player to change the display from 2D to 3D, from blue to red and so on.

EACH PLAYER'S AIM is to get the opposing player's King into Checkmate - in this respect at least, Chinese Chess is very similar to its traditional counterpart. But each piece has different, sometimes quite complex, ways of moving...



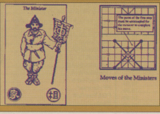
**The King** - is restricted to the Imperial Palace (a square in the middle/back of the board) and can only move one point forward, backward, left or right - he can't be moved diagonally or into a checkmate position.


The red king cannot move to the right if this piece does not prevent the two kings from facing each other.
R
K



Moves of the Counsellors

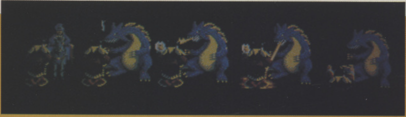
**The Counsellors** - are also restricted to the Imperial Palace and can only move one point diagonally.


The Minister
The point of the first step must be unoccupied for the minister to complete his move.
M

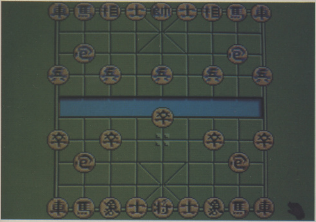
Moves of the Ministers

**The Ministers** - can move two points diagonally (along the same line), but cannot move across the river.

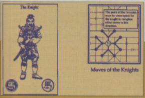
# HESS 2-CHINESE CHESS

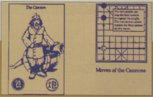


THIS IS JUST ONE of the amazing animation sequences: beginning life as a horse and cart, the Rook turns into a Dragon when angered! Here we see the Dragon attempting to singe the the Counsellor, but failing. Victory is achieved when the crafty fire-breather decides to work at the ground below his opponent instead.



2D OR NOT 2D? That is the question. There's a world of difference between the two- and three-dimensional displays. If you don't mind waiting for the animations to load up, you'll go for 3D mode, but if you want to get straight in there and have a quick dabble, 2D mode is probably the better option.



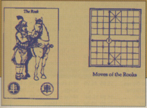


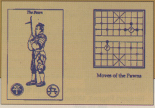
**The Knights** - may move one point forward, backward, left or right, followed by one point diagonally left or right. They cannot jump over any other pieces though, their whole path must be clear.

**The Rooks** - can freely move horizontally or vertically any number of unobstructed points.

**The Cannons** - like the Rooks, can move horizontally or vertically any number of points, but only if they can jump another piece of either colour on the way.

**The Pawns** - have a limited movement of one point forward, until they cross the river. Then they may move left, right and forward.





## THE WORD

**WHAT A GREAT SEQUEL! Having already got the best traditional Chess game on the market, EA has now got the best Chinese Chess game too (not that there's any competition). The great thing is that you don't have to know the rules, or be an avid fan of Chess either: it's so visually enjoyable and informative, that anyone can sit down and dabble with it. *Battle Chess 2* is equally as impressive, in visual terms, as its highly acclaimed predecessor, making full use of an equal amount of humorous animation sequences - certain to cause a few giggles at home. The only problem is that these can cause tiresome waits as the data loads in between moves (if this does put a damper on things, you can always switch into 2D mode, which may not be quite as pretty, but is equally as playable as the 3D alternative). Be warned, the computer opponent plays a tough game – even on Novice level - which can cause quite a few headaches to those of us who aren't exactly familiar with the new rules (i.e. everyone) - and it may therefore take quite some time for the player to get to grips with them. That said though, the original Battle Chess was a novel twist on the way an old classic looked and behaved, and this time around the gameplay is given a similar workover.**

**An enjoyable brain teaser which may even stimulate those who are tired of Chess**

**Jools Watsham**

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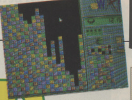
# SWAP



THE OVERALL IDEA is simple enough. Clear the screen of all the tiles by swapping their positions and getting matching colours together. The tiles are swapped by clicking on the join between two.

AS PUZZLE GAMES become more and more complex, it comes as a breath of fresh air to play a game for which the instructions can be summed up in less time than it takes to load. The idea – as with most puzzle games – is a simple one: clear a screen of coloured tiles by moving the colours next to each other. The tiles are moved by rotating two that are joined at one side.

The tiles come in all shapes and sizes, and each screen can be affected by such elements as avalanches, time limits and credit options.

## THE WORD

**SWAP'S BIGGEST PROBLEM lies, ironically, in its most innovative feature. Jumping levels depending on your performance is all well and good if it jumped at a maximum of three or four at a time. Having only played on four screens, I was already on level 36. The option to quit out of a screen as soon as you have enough points is also a let-down, acting as an escape route when things get too tough. The core of most puzzle games is the fact that levels have to be fully completed to progress, rewarding intelligent thought and skilful play. The wimp-out option has the effect of making things far too easy. Despite claims that "thought and forward planning are essential", most screens are merely a case of bashing away until you can avalanche the blocks and start a cleaning-up process. The various options do make the proceedings somewhat more complex, but ultimately Swap becomes very repetitive, very fast. There are nice touches and a basic sense of puzzlement is evident, but there isn't enough to keep you frustrated... irritated is more to the point. There probably will be people out there who enjoy it – puzzle games are like that – but with the likes of *Atomix* and even *Lemmings* to contend with, Swap doesn't have enough going for it.**

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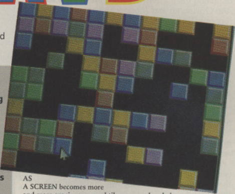
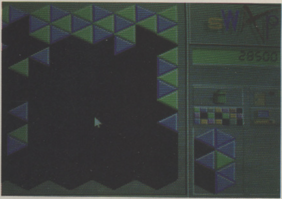
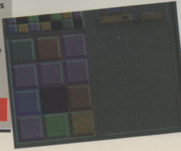


AS

A SCREEN becomes more and more spacious, several tiles may end up being isolated from the rest of the pack. To resolve this problem you can 'avalanche' the remaining tiles, causing them to fall *Tetris-*



THE TILES COME in three shapes – triangles, squares (large and small) and hexagons. Just to make things a little bit more tricky, you can also choose to have from two to six colours.



ANOTHER WAY to rescue stranded tiles is by using the supplementary tiles at the side of the screen. These are a random selection of coloured 'spares' for when things become really tricky.

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**OVERALL**
**75%**

**Imagine a cross between *Scuba Dive* and *Hammerfist* and you have Thunderjaws, the latest Tengen conversion. But is it a meaty morsel or just plain soppy?**

# THUNDERJ

**THUNDERJAWS**
Domark/Tengen

PRICE
£24.99

OUT
SEPTEMBER

GRAPHICS
68%

SOUND
75%

DURABILITY
65%

PLAYABILITY
74%

OVERALL
68%

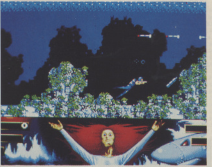
HAVING PRODUCED SUPERIOR COIN-OPS in the past, including *Vindicators, Escape From The Planet Of The Robot Monsters*, and *Stun Runner*, Tengen's recent output has been a little more ordinary. Atari has evidently decided that the tried and trusted arcade formulas are the best way of pulling the punters. So, while the likes of *Skull And Crossbones* and *Thunderjaws* are quite good fun, they lack some of the atmosphere and inventiveness of those earlier machines.

Thunderjaws is a run-of-the-mill combat game set in the underwater empire of the evil Madame Q. The lady in question is building an army of genetic mutants to take over the world, and you and your buddy have been chosen to infiltrate her defences and put a stop to her dastardly plans (yawn!).

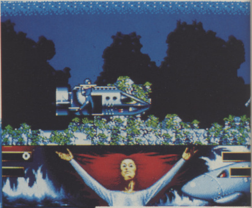
The action alternates between underwater levels in which you swim about putting holes into enemy divers and cybernetic sharks and Madame Q's bases in which you must find the control room while being pursued by lizard women and rock monsters, among other things.

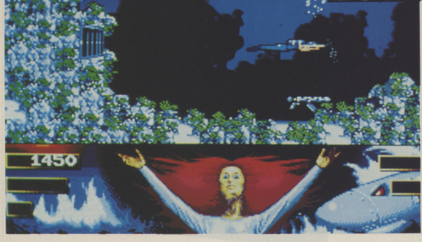
From time to time you'll trip over extra weapons (surprise, surprise), from the short-range flame thrower (works remarkably well under water) to the sure-hit Super Seeker, or oxygen bottles and first aid kits to replenish your dwindling energy.

Knock off the boss monsters in the control rooms, battle through eight uninspiring levels and... zzzz... somebody wake me when we get there....



THE DROP-SHIP lets you out at the beginning of each watery level, armed with a harpoon and ready to do battle.

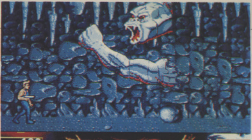




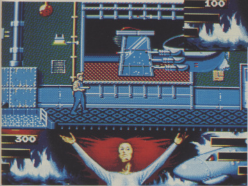
YOUR ENERGY WILL BE depleted rapidly if you come into contact with enemies or get hit by their projectiles (oo-er). If it gets too low you can always make a mad dash for the nearest oxygen bottle (shown here), or a medical kit (found in the dry levels) for a quick top-up.

THE HARPOON IS SLOW and not too powerful, taking several shots to kill most creatures, but there are other weapons left lying around or dropped by the guards to be picked up. The Uzi isn't powerful either, but it fires more rapidly, the Explosive Bolt is quick and powerful, the Flame Thrower is deadly at short range, the Tri Shot splits into three bolts to take out enemies above and below you, and the Super Seeker just homes right in on the nearest threat.

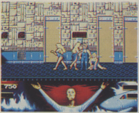
# JAWS



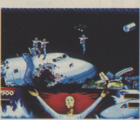
THERE IS AN 'innovative feature' on Level Eight! Get away... no, it's true. The wall monster leers out of the cavern wall and takes swipes at you as you pass. It's amazing, it's unbelievable... it's a bit bleedin' late!



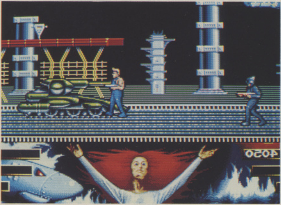
THIS MOTHERSHIP greets you at the start of Level Two and will probably finish you off in seconds as you drop your joystick in amazement at coming across a decently designed sprite. It's also one of the few real challenges in the game, so make the most of it.



LEVEL THREE PROVIDES a short interlude from the monotony of the other levels, so it gets a gold star. Having dispatched the few enemies that attack you on entering the level, throw the switch and release the nubile captives, who immediately throw themselves at your feet and/or smother you with kisses... yuk! I think Level Three just lost its gold star.



LEVEL FOUR introduces a new hazard – depth charges. They sink slowly to the bottom, exploding if you come into contact with them. They can be useful, though. If you fire at one from a distance it will explode, possibly killing sharks and divers in the vicinity, not to mention passing DC10s... what?!



COR, WOW! Two interesting enemies on one screen. Actually, the tank isn't really interesting, it just looks good, and the guard isn't much cop either. The lizard woman, on the other hand, leaps about in a most interesting way, and then her tail takes a final swipe at you when you finish her off.

## THE WORD

**THE FIRST THING THAT STRUCK ME** when I began to play The Kremlin's conversion of *Thunderjaws* was the state of the graphics. The original coin-op isn't exactly an inspired piece of work, but at least the graphics were well designed and the animation was slick and exciting to watch. But something has happened in the conversion process, 'cos the graphics we've got here are... erm... not that good. Well, to be fair, one or two sprites – like the tank and the rock monster – do look good, but on the whole... yuk! The soundtrack, at least, stands up reasonably well to the coin-op, but it's still instantly forgettable... what was I talking about? ]If nothing else, Thunderjaws is quite playable, but won't present much of a challenge to any hardened shoot-everything-that-moves addict. Once you've played through a couple of levels you'll realise that the movement of the enemies is nothing if not predictable, so anticipating them becomes automatic after a while. You can also fire off a couple of harpoons (your standard weapon) and then walk along behind them so that they automatically take out enemies as soon as they appear (very realistic!).

> 'About as exciting as a cold bath and as innovative as breathing – this is as wet as they come!

If you're the sort of player who enjoys being able to go into autopilot and shooting and jumping through eight tedious levels just for the trigger-finger exercise, then you'll really love this. People who aren't that bored yet will want to find something else to do.

**Laurence Scotford**

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**If you read our last issue, you will know that this is your chance to have your very own CDTV, just by showing your creative flair with Domark and Incentive's *3D Construction Kit*.**

**Our competition is now in its second month and entries have already started to flood in. But don't worry if your masterpiece isn't with us yet - you still have time to create something really special.**

## INTERNATIONAL INTRIGUE

ONE OF THE MORE INTERESTING entries we've had to date has been *RED ALERT!* from Darren Beale of Wolverhampton. Here's a quick run-down...

RED ALERT! is set in the near future. Following a concession to the Palestinians from Israel, there has been an uneasy peace in the Middle East for several years. This has resulted in the major Arab countries forming a stronger league and behaving, to all intents and purposes, as a third superpower. Meanwhile United Europe has become the world's second superpower, the USSR having long before suffered from economic collapse.

A renegade Russian Agent is determined to regain Russia's economic strength so that she can begin rebuilding her military might. To do this he aims to destroy the oilfields in the Middle East, leaving the USSR as the largest supplier of fossil fuels.

Fortunately, he is exposed and shot, but not before he has managed to plant several bombs in the world's most sophisticated oilfield.

# WIN A CDTV

**AND JUST TO HELP YOU ALONG, here are a few more tips that we picked up while using the *3D Construction Kit*...**

**1** The essence of good game design is careful planning. Make sure that you work everything out on paper before you start using the program. Once you have your game planned you can begin to implement and test sections. By using this approach you are more likely to identify problems early on and save yourself a lot of time and effort.

**2** If you intend to use lots of complex puzzles, try not to make each area too large. Remember that if the program has to check for lots of conditions in a large area with plenty of objects it will begin to slow down.

**3** Don't forget that three-dimensional objects can be made to look more interesting if you decorate them with lines and two-dimensional shapes.

**4** Each area has its own colour palette, so don't feel that you have to use the same range of colours throughout the entire game. Try to use colours that really set an atmosphere appropriate to the setting - for example, blues and greys for a cool underground cave, or bright greens and yellows for a meadow.

**5** Try to keep your puzzles logical. For instance if you have a switch that opens a door somewhere, try and give the player a clue as to its use - some cryptic symbol next to it for instance.

**6** When creating your game, speed up your movement around the game world by holding down the right, rather than the left, mouse button when you click on a movement icon.

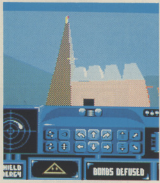
**7** To speed up the testing of problems in which different elements of the puzzle are in different locations, set the cameras up to point to each element and then switch back and forth between them as you test the problem.

**8** General conditions take up valuable processing time! Don't use a general condition when you can use a condition that applies to a specific area or object instead.

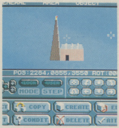
**9** For very precise positioning and sizing of objects, use the attributes panel to enter values directly.

**10** Try to be economic in your use of FCL. Don't, for instance, write one routine to open a door and another to close it. With a little thought you should be able to combine the two functions in the same short routine.

**In the September Issue we'll give you some last minute tips to help you give your game that final polish.**



ANIMATION HAS BEEN USED to good effect. Although you can't see it here, the flames at the top of these futuristic oil platforms are made to flicker.



DARREN HAS OPTED FOR A SIMPLE APPROACH to object design. This makes the game less interesting in the first instance, but the plot is intriguing enough to make amends for this deficiency.

### RULES RE-RUN

**Just in case you missed them the first time around, here are the rules:**

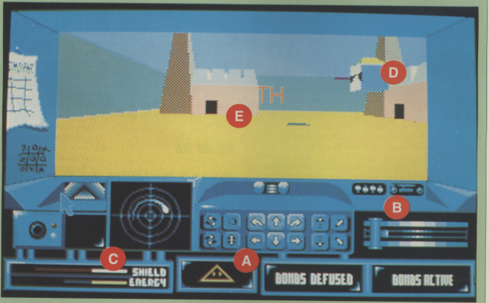
**1 You must create a complete game using only Domark/Incentive's *3D Construction Kit*. Entries will only be accepted from registered users of the 3D Construction Kit, so don't forget to return your registration card to Domark (not to us thanks!).**
**2 The game data must be 300K or less.**
**3 Full instructions must be included, typed or neatly written on one side of the paper.**
**4 Include your name, address, telephone number and age on the disk label *and* a seperate sheet of paper.**
**5 Entries must be received by Friday September 6th.**
**6 The competition is not open to employees of Domark, Incentive, or EMAP Images or their relatives.**
**Send your entries to 3D Creations, The One, EMAP Images, Priory Court, 30-32 Farringdon Lane, London, EC1R 3AU.**

As the UN's top anti-sabotage expert, the player has to find and defuse the bombs before they explode. The task is made all the more difficult because there hasn't been time to shut down the oilfield's automated security network – because of this, the agent has many other dangers to look out for.

This is a nice original scenario which makes for an absorbing and atmospheric game. Can you do better?

Commodore CDTV
Commodore CDTV REMOTE CONTROLLER

# MONTH TWO



**A. DARREN HAS EVIDENTLY USED** one of the control panels supplied with the *3D Construction Kit* as a basis for his, but he has changed the colouring and added some new features. Although he has tried to make the edges of the panel look more interesting he could, perhaps, have made better use of them, perhaps by moving some of the instrumentation onto the side.

**B. BECAUSE HE HAD SOME MEMORY LEFT,** Darren has added some nice touches, like this radio. When you click on this it plays a short sample of music. Darren has achieved this by adding a short general condition that reads variables 16, 17 and 18 (the mouse variables) to see if the mouse has been clicked over the radio. The sample is then played using the SOUND command.

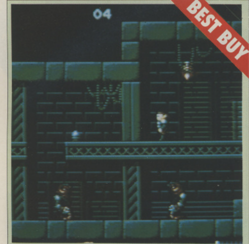
**C. NOTICE HOW DARREN** has made the control panel look more interesting by adding details like the Radar Scope and the Thrust control. Even though these have no functional use they add to the atmosphere.

**D. THE SECURITY DROID** hovering in the foreground is one of several made to patrol along set paths using the MOVETO animation command.

**E. DARREN'S LOCATIONS** are fairly simple and in places look quite barren, but this does keep the speed up.

**Laughing Laurence Scotford's back, with a round-up of the best in affordable software for August.**

# CHEAP 'N' CHEERFUL



## SWITCHBLADE

**Kixx**
**£7.99**

IN THE LAST COUPLE OF YEARS there have been two classic platform games – and both have been developed by Core Design. Both of these classics, *Rick Dangerous* and *Switchblade*, have now been graced with sequels.

Switchblade (first reviewed in Issue 15) has a heavy Japanese comic influence, and the Oriental feel is present in everything from the name of the central character, Hiro, to the distinctive sprite designs (small figures with large heads).

And the plot? The evil Havok has awakened after being dormant for 10,000 years, causing the powerful fireblade to shatter and plunging the land into a new era of chaos. Hiro, the last surviving bladeknight, must collect the 16 pieces of the blade and then use his assembled weapon to defeat Havok. All of this is an excuse for a large platform romp of very high quality.

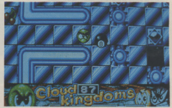
One of the most impressive aspects is the degree of control the player has over Hiro. There are three combat manoeuvres available, each of which is modified upon collection of a weapon. Each of these moves can be applied with varying degrees of power depending on how long you hold the fire button down before you release it. So you can execute lots of fast but weak punches, or fewer more powerful blows. A nice touch!

Once within the Underground City, Switchblade is self mapping, so areas you haven't yet explored aren't shown and only appear in detail once you have entered them. This makes the whole experience both more surprising and more rewarding.

Even its age and the appearance of the sequel do nothing do diminish its attraction – Switchblade still contains plenty to keep even the sleepiest player burning the midnight oil. A worthwhile addition to any collection.

## CLOUD KINGDOMS

**GBH**
**£7.99**



*CLOUD KINGDOMS* (first reviewed in Issue 21) was just one of a long line of ball games, along with *Marble Madness*, *Quedex* and *Rock 'n Roll* so it doesn't really rate highly in the originality stakes. On the other hand, it does have the cutest graphics of all of those games.

The hero is Terry the Sphere (hmm) who has had all his magic crystals stolen by that bully, the Baron of Bonsai (poor love). To get them back, Terry must bounce his way around 32 different cloud kingdoms, each of which comprises a series of platforms floating high in the air (high enough to ensure that slipping off the edge is fatal).

As well as crystals to collect, there are plenty of sphere-nobbling nasties to be avoided. Collision with any of them drains Tel's energy. The cloud surfaces don't help either. Some of them, such as the ice or the magnets, seriously affect Terry's movement. Fortunately there are plenty of useful goodies to be had, like the pot of paint for painting magic bridges over gaps in the clouds. The pressure, and difficulty, is kept up by a strict time limit.

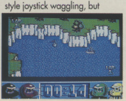
Cloud Kingdoms isn't exactly a world-beater, but it's eminently playable and will keep you amused long enough to easily justify the price tag.

## RUN THE GAUNTLET

**The Hit Squad**
**£7.99**

*EX-PROFESSIONAL* Martin Shaw hosted this TV spectacular in which the contestants were put through a rigorous programme of water races, off-road races and assault courses. It was all jolly good fun and Ocean, quite rightly, saw an opportunity for a licensed computer game (first reviewed in Issue 7).

The assault course, affectionately known as The Hill, involves some Track 'n' Field style joystick waggling, but unlike the latter game this tests your co-ordination rather than your stamina.



Aquatic events are races using Jet-skis, Hovers, Speedboats, and Inflatables, while off-road racing is in Meteors, Buggies, Supercats, and Quads. In all of these you control your speed and steering, but of course the handling depends on what vehicle you are using and on what surface.

All of the events have been well designed and are very playable (although mostly in two-player mode). In addition to this, the slick presentation and random ordering of events will keep your interest. A nice buy.

# TV SPORTS: FOOTBALL

**Mirror Image**
**£9.99**

CHANNEL FOUR has been responsible for some innovative programming since its inception, the most popular of which has been the coverage of minority sports such as American Football.

Since American Football was introduced on this side of the pond its popularity has grown to the extent that games are now played on an annual basis at Wembley, and the Superbowl attracts in excess of three million viewers when it's shown on Channel Four.

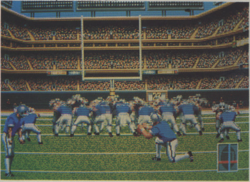
There have been several American Football simulations trying to cash in on the success of the sport, but *TV Sports: Football* (first reviewed in Issue 4) puts all the others in the shade. It was the first in a series of simulations created by Cinemaware in the style of American TV coverage.

Most of the action is shown from a top-down forced perspective view of the pitch, with well animated player sprites executing your instructions. These are issued from the play-calling screen in which a variety of offensive and defensive plays are offered.

For field goals the view switches to a superb 3D display showing the end of the pitch and the posts. A cursor on an inset picture of the ball is used to deliver the kick, and everything animates superbly.

The game is livened up by the American TV style presentation, including shots of the crowd, cheerleaders and reports after each quarter. An excellent buy at this price, even if you're new to the real-life game.

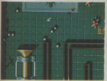
●●●●●



# BALLISTIX

**Sizzlers**
**£9.99**

*BALLISTIX* (first reviewed in Issue 8) borrows heavily from two earlier games of non-computer origin. The first was a strange Williams pinball machine called *Crossfire* in which the objective was to fire pinballs at targets that popped out from the surface of the table. The second was the classic kiddies' game also called *Crossfire* in which two players fire steel balls at a puck in an attempt to force it into the opposing goal. Ballistix works on roughly the same principle, but it's a lot less wearing on the index finger.



The mouse is used to position a cursor and the balls are fired from the centre of your own goal mouth in a line running through the cursor. Games can be played against the computer or another player.

Interest is added by the obstacles and bonus objectives on the later levels, but even these can't disguise the fact that this may only provide short-term entertainment value.

●●●

## CASH QUALITY

●●●●●
**Excellent**
**(A must buy)**

●●●●
**Good**
**(Nice at this price)**

●●●
**Average**
**(Try before you buy)**

●●
**Poor**
**(An also-ran)**

●
**Dire**
**(Nobody's that desperate)**

# TYPHOON THOMPSON IN THE SEARCH FOR THE SEA CHILD

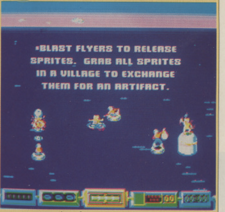
**Respray**
**£7.99**

THIS IS THE FIRST Broderbund game (initially reviewed in Issue 8) to appear on Domark's budget label, and it's also one of the best action games to appear from the US company. The action is set on the planet Aguar where sea sprites have kidnapped a human child. Reluctant hero Typhoon Thompson has to rescue the child and return it to the rightful parents.

Since the planet is largely made up of water, Typhoon undertakes his mission on a nifty and highly mobile jet-sled. There are five sets of islands to tackle, each of which is inhabited by seven different types of 'flyer' each occupied by its own sprite.

Typhoon starts each mission with a visit to the spirit guardians, who provide him with an appropriate weapon. Typhoon must shoot the flyers and then capture the spirits before they turn into fish and swim back to safety.

The strange thing about TT is that the graphics are all tiny with little detail. In fact they look like something from a C64 game. Having said that, they are superbly animated, and the sheer playability of the game makes up for anything it might be lacking in the audio-visual department.



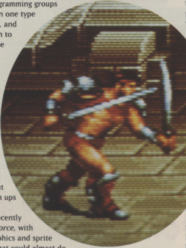
•BLAST FLYERS TO RELEASE SPRITES. GRAB ALL SPRITES IN A VILLAGE TO EXCHANGE THEM FOR AN ARTIFACT.

●●●●

This month, our avid arcade watcher John Cook sees Irem go pixie bashing, Data East become decidedly heroic and the Neo-Geo go from strength to strength.

# ARCADES

## BLADE MASTER - Irem

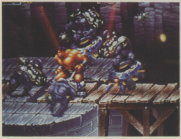


YOU MAY HAVE NOTICED that coin-op companies are inclined to come up with fairly homogeneous products. Their programming groups seem to specialise in one type of game or graphics, and then hone this down to the sharpest possible edge. Namco, for example, concentrates on racing games such as *Four Trax* , the excellent *Final Lap II* and *Winning Run*, while Williams is heavily into sports titles such as *High Impact*.

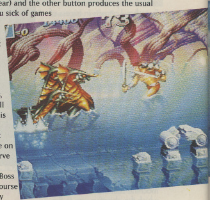
And Irem? Well, it has been turning out very good shoot-'em ups for as long as I can remember - most recently the very fine *Gun Force*, with moody military graphics and sprite handling routines that could almost do the ironing for you. So when I chanced upon *Blade Master*, a very classy pixie bash, the other day and the title screen came into view, it was with a neck straining double take that I realised that this particular silicon masterpiece had come to us courtesy of Irem.

Irem has certainly pulled out all the stops here - beautifully crafted animated sprites, lovely backgrounds, excellent gameplay, sampled sound - you name it, this has got it. But what a departure from the usual sci-fi, space cadet shooter.

Maybe the lads at Irem could still work a little bit harder on the scenario stuff, though - this is just a tad on the derivative side. Basically, your girlie (who, as it happens, is the only person in this pixie world who knows the spell to banish the Powers of Darkness from the land) has been abducted by the said Powers and you - (plus your prospective brother-in-law, Arnold, if you want to play two-player) must carve your way through several million Minions of Darkness in order to free her. Got that?



Controls - as you might expect from Irem - are fairly straightforward, with left/right, up/down moving you about the isometric playfield - the main progress of action being from left to right. Fire buttons produce a satisfying slash or jab (depending on whether you're wielding a sword or spear) and the other button produces the usual jump. For those of you sick of games with huge repertoires of different combat moves, depending on stick and button combinations, worry not - all there is here is the single hit!



You get a set amount of time on each level to carve the place up and progress onto the Boss creature, which of course has to be maimed many times before succumbing to the cause of Truth, Justice and Autofire. Bonuses are hidden about the place - on the first level they're in huge stone jars, and when cracked open they reveal either a points bonus, extra energy (run out of this and you've snuffed it) or a weapons power-up which makes your blows even more effective.

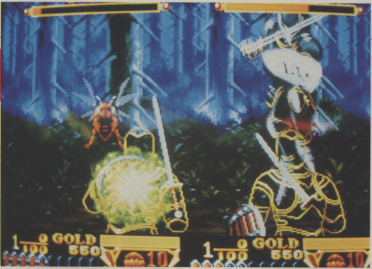
All this might sound very ordinary, but the combination of high quality art, pace of gameplay and well synchronised samples, make Blade Master a very classy bash indeed.

## HEROES - Data East

DATA EAST Is probably the only company that still produces equipment across the range of coin-op and pinball, with an excellent pinball called *Checkpoint* being installed in your nearest arcade as you read this. Probably the best pinball table from Data East since *ABC Monday Night Football* almost a year ago, Checkpoint is well worth seeking out, with a good straightforward playfield and easy to understand aims, which still rewards the skilled player. Rush out now and find one - but don't press both flippers at once - it's not clever, it's not grown-up, it's not funny and anyway, you'll go blind.

Back on the vid front, Data East has got a major success on its hands with its latest offering, *Heroes*, which is out on test now. The story runs something like this: a long time ago, in a far galaxy there is a kingdom that goes in for this democracy, one entity, one vote business. It's more like one entity, one sword when it comes to deciding who is top dog - the King is dead and now, if you're thinking of entering politics, all you have to do is beat the crap out of everyone else that has similar aspirations.

Not being a humanist society, all you have to do is choose a persona from a list



## CROSSED SWORDS - Neo Geo

THE GAMES ON THE NEO GEO get better and better as time goes on - the last few releases I've seen are quite outstanding, and certainly manage to blow away all other opposition that might rear its head on the home front.

*Alpha Mission II* is the kind of vertical scroller that makes your eyes water and the adrenaline flow fast and furious, while *Burning Fight* is a respectable beat-'em up in the style of *Final Fight II.* The very latest, *Cross Swords*, follows the genre established by *Dead Angle* and *Dynamite Duke* (using an outline player figure and an 'into the screen' perspective) and makes it all a bit medieval, with you playing a knight of the realm, making the place (Belkana in this case) safer for the peasants to live in.

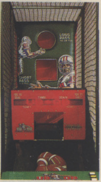
BELKANA
INSERT COIN

Although there's not too much in the way of frantic action, the graphics look good and the straightforward gameplay (slash away at the baddies) is jolly good fun. If you're feeling particularly chivalrous, give it a go..

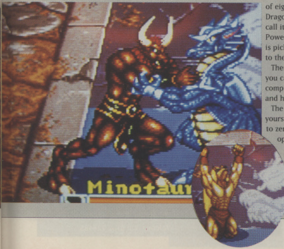
## QB FOOTBALL CHALLENGE - National Sports Games

NOW THAT THE EUROPEAN American Football season is over, it's going to be another three months before we *Gridiron* fans get our next weekly fix of American Football action. So *QB Challenge* might be just what you need to fill in a bit of time.

The gameplay is quite simple: you throw American footballs at the targets, with the small hole giving you 10-24 yards and the big one 1-9 yards. You get four goes to make 10 yards, score a first down and continue the game - otherwise the other player (or the computer) gets to try.



If you move the ball into the opponent's End Zone by accumulating enough yards, you score. Simple! Well, in theory it is, but you'll soon find that throwing a funny shaped ball with any sort of accuracy is a lot harder than it looks.



of eight - Fighter, Amazoness, Hercules, Werewolf, Minotaur, Golem, Beast, Dragon - and prepare to enter the hustings - or combat arena as they like to call it. Firstly you can choose your opponents, each of which are rated by Power, Speed and Defence - but if you get past the first three, your opposition is picked for you. Each different type has a special form of attack, appropriate to their nature. The Beast's, for example, is called Neck Breaker.

There are a startling 19 different combinations of joystick and fire button that you can use to maul, spit and bite your way through to office. Fortunately, a comprehensive demo mode at the beginning demonstrates the different moves and how to achieve them. But don't expect it to be easy!

The opposition's power meter is shown on the bottom of the screen, while yours is discretely placed on the top left. As you might expect, if you get down to zero, you get carried off and put six feet under! Win the round and another opponent challenges you - although you do get all your power back.

Wonderful graphics, animation and sound make Heroes an outstanding game - and although the gameplay might seem a bit daunting, it's highly likely that after a couple of goes you'll be able to beat up a couple of opponents before getting rubbed out. After that, practice and skill are necessary requirements. And may the best Beast win!

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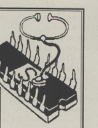

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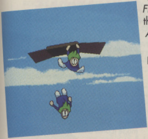
# THE DEMOS DOMAIN

WATCH OUT TOBIAS RICHTER... there's a new guy in town. His name? Eric Swartz. For as long as anybody can remember, the boy Richter has impressed us with his vast knowledge of *Star Trek* and incredible animations of the Enterprise and her crew. Armed only with a copy of *DPaint III*, he's managed to fend off every young upstart who rode into Animation City. Until now, that is...

Eric Swartz has been causing ripples through the demos scene ever since his *Stealth Fighter* animations reared their heads. Quality artwork and a good sense of humour are the two main ingredients in a Swartz recipe, evident in his two most recent works - *The Anti-Lemmings Demo* and *Shuttlecock*.

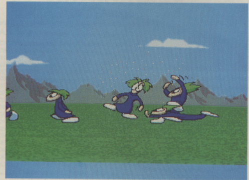
Unfortunately, only people with high-memory machines can sample from the Swartz platter, but if you've got it, flaunt it, that's my philosophy Marty.



**PICK OF THE MONTH**

## THE ANTI-LEMMINGS DEMO

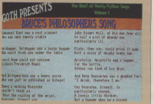
BEFORE WE GO ANYWHERE, I should point out that this superlative animation will only run on machines with two (or more) megabytes of memory. That said, it's brilliant. *The Anti-Lemmings Demo* contains almost every one of Swartz' stars and follows the course of the suicidally bent rodents as Amy Squirrel tries to guide them to the exit. The Stealth Plane proves to be their main adversary, along with missiles, cliffs and the dreaded Nuke button. Excellent stuff for people with the necessary hardware.



## SOUND

AT THIS STAGE, MONTY PYTHON HAS BEEN SAMPLED more times than Terry Jones has dressed up in women's clothing. Hundreds of their songs, sketches and films have appeared on Amiga screens (except *Life Of Brian*. I'm desperate to hear a digitised rendition of *Always Look On The Bright Side Of Life*).

This month we've two Cleese/Palin/Chapman (RIP)/Idle/Jones/Gilliam offerings: *Bruce's Philosopher Song* and *The Meaning Of Life*. Bruce comes from one of the many albums (see songsheet, below ) and is definitely the better of the two, The Meaning Of Life being a slightly muffled affair. That said, you are treated to an extra song on the latter disk, so things are more or less even.



Immanuel Kant was a real pissant
Who was very rarely stable

Heidegger, Heidegger was a boozy beggar
Who could think you under the table

David Hume could out consume
Wilhelm Freidrich Hegel

And Wittgenstein was a beery swine
Who was just as schloshed as Schegel

There's nothing Nietzche
couldn't teach ya
'Bout the raising of the wrist,
Socrates, himself was

John Stuart Mill, of his own free will
On half a pint of shandy was
particularly ill.

Plato, they say, could stick it away,
Half a crate of whisky every day,

Aristotle, Aristotle was a bugger
for the bottle,
Hobbes was fond of his dram,

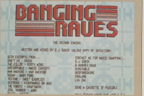
And Rene Descartes was a drunken fart,
"I drink, therefore I am"

Yes Socrates, himself, is
particularly missed,
A lovely little thinker,
But a bugger when he's pissed.

Another throwback to the '60s comes in the shape of Jerry Lee Lewis and a superb sample of *Great Bawls Of Fy-er* (if you get hold of this, try pressing the mouse button a few times for some strange and probably unintentional audio effects).

Other good musical collections are: *Music Madness* (including a slightly amusing Inspector Clouseau mix), a couple of 'aceeeeeeddd' ditties called *Banging Raves* (below right) and *Bass* and, probably most impressive of all, a three-disk bonanza featuring KLF's *Last Train To Trancentral*. Finally, a little-known group called Symbiosis has put together an amazingly good sample of the *Top Gun* theme tune (above right) Tell you what, if you can tell me who performed the original instrumental theme tune on the soundtrack, I'll send you a VHS video of the film. Can't say fairer than that. Write to the usual address, marking your entries **Top Gun Tricks** (closing date is August 23rd).

You guessed it, guys!
It's the sound from...
TOP GUN



THE SECOND COMING

WRITTEN AND MIXED BY D.J SONIK (ALIAS UPPY OF INTUITION)

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UNSTOPPABLE - MAGIC CONCEPT
MAN MACHINE - MAN MACHINE
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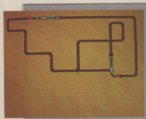
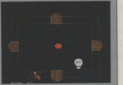
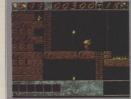


## GAMES

REMEMBER THE DAYS when a young lad's dream was of riding the footplate, smoke billowing into his eyes as he pulled the cord? Those days may be long gone, but they're not forgotten, thanks to *Train Set* (left) on the *Games Galore Vol. 7* compilation. Create a track filled with bends, switches and points, and then guide two trains around it. It's not much really, but it's the closest thing (apart from *Railroad Tycoon*) to a train set on your Amiga.



Also straight from the good old days is *Atic Atac, pictured* right (who remembers that one, eh?). Graphically, it bears little resemblance to the original, but the game is still the same. Instead of a warrior you guide a red dot(!) around a castle filled with spooks, trying to find the key to the exit. To be honest, the Sinclair Spectrum version looked better than this, but it's a welcome treat for nostalgia junkies.

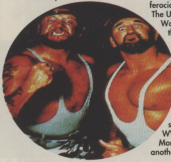


One game that's definitely worth looking at is *Worm* (also on the Games Galore 7 disk). Similar to the light cycles from *Tron*, you control a worm as he tries to collect as many hearts as possible. The more he gets, the longer he grows and the less room there is to manoeuvre. Good stuff and another reason to get hold of GG7. Other notables are *Twintris*, a two-player *Tetris*, and the *P.P. Hammer* demo (left). The full game was reviewed in Issue 33 and this demo is a taster designed to whet your appetite. Not bad if you want to 'try before you buy'.

## GRAPHICS

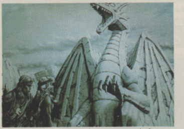
**"LEMME TELL YA SUMTHING, MEAN GENE..." - with these words the immortal Hulk Hogan prepares to slag off yet another opponent before he climbs into the wrestling ring.**

**Anyone equipped with a British Sky Broadcasting satellite will already be familiar with the superstars of the *World Wrestling Federation (*below left): the awesome bulk of André The Giant, the ferocious power of The Ultimate Warrior and the low-down dirtiness of Sgt. Slaughter (no relation to our own Sgt. Software).**



**Those of you who haven't been fortunate enough to be introduced to this fine example of American sport can take solace in a slideshow of some of the WWF greats.**

**More wildlife is contained on another slideshow, although it's not much cop. Strangely for a demo, there's no sign of an intro screen, music, credits or anything. Instead your screen bursts into life with a selection of jellies, fungi, water insects and amphibians of all nature. One for the botanists only, methinks.**

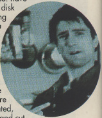


**And there's yet another selection of D&D-related pics (above) - black and white only this time, but very high quality and well worth a look.**

## ANIMATIONS

THAT MAN SWARTZ IS BACK. *Shuttlecock* (above) is a short cartoon about what space shuttles get up to when they're bored. It's the usual Swartz quality and worth a look if your machine can't run *The Anti-Lemmings Demo*.

More space fun is available in the form of *Red Dwarf*. Quite a number of snippets from Lister, Rimmer and Co. have made it onto disk (albeit in varying quality). If you can remember the *White Hole* episode (that's the one that barely made any sense as the scenes were often repeated, interrupted and cut into), you'll remember this scene.



Okay, ahem, ahem. (Deep booming voice) Robert De Niro... Is... *The Taxi Driver* (above). One of his finest performances ever came in one of his most violent films, and the infamous "You talking to me?" scene is yours for the viewing, accompanied by a strangely inappropriate tune.

On a less bloodthirsty note (though not all that much when you consider the *Torture Chamber* anim) is Chuck, perennial hero of demo world in five *More Classy Animations* from Steve Packer. *Days Of Thunder Chuck*, *HKM Chuck* and *Chuck Goes Skiing* are just as cute as ever and essential to anyone trying to complete their collection.

## WHERE TO GET 'EM

The Anti-Lemmings Demo (P044/45), WWF Wrestlers (D460), Shuttlecock (D615) and More Classy Animations 5 (D613) are available from:
N.B.S., 132 Gunville Road, Newport PO30 5LH
Last Train To Trancentral (1625/6/7) and PP Hammer (1570) are available from:
Virus Free PD, 23 Elborough Road, Moredon, Swindon, Wilts. SN2 2LS
Twintris is available from:
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Wildlife Slides (1070), D&D Slides (1104), Bruce's Philosopher Song (1137), The Meaning Of Life (1072 A&B), Great Balls Of Fire (1077), Bass (1116), Banging Raves (1142), Music Madness (1141), Top Gun (1087), Games Galore Vol 7 (1114), Atic Atac (1069), Red Dwarf (1088 A&B) and Taxi Driver (1110) are available from:
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# BRIAN NESBITT'S HELPING HANDS

**An era has passed. No more *Twin Peaks* (unless the BBC decides to air the third series, that is). Tuesdays will never be the same. How can I sleep at nights thinking that Coop is really Bob and Audrey is dead? Still, at least it'll give me time to sort out all your tips/cheats etc.**

**Anyway, while I go off to mourn, here's what's covered in this month's section:**

Our Player's Guides include a step through the first level of the Bitmap Brothers' *Gods*...

...the way to clean up those bogeys in *F-15 Strike Eagle II*...

...how to help those small, green and suicidal *Lemmings*...

...the art of swigging 10 pints of Grog and still being able to solve *The Secret Of Monkey Island*...

...and a guide to one of the all-time classic platform games - *Switchblade*.

As well as all that, we've still got room for tips on: *Logical, Shadow Dancer, Toki* and more.

**• Brian Nesbitt**

**Coming, as it did, from the house of Bitmap, Gods was a far from standard platform romp. With this in mind, the Bros have put together a little guide to show you a few things you may have missed. Here's part one of three...**

# GO

## GENERAL ADVICE

*GODS* IS SPLIT INTO FOUR LEVELS, each one containing three 'worlds'. There's more than one way to complete each world and you don't actually need to complete any of them in order to finish the game. There are many hidden puzzles and sections which don't need to be solved, but which can provide rewards.

The difficulty level should gradually increase from level one to level four. If you come across a section in the game which seems particularly difficult to complete, this may be an indication that there's no need to complete the section. Such difficult areas are generally 'bonus' sections which, if completed, will reward you with treasure.

Some worlds have 'short-cuts' which enable the level to be completed quickly, but you may lose out on treasure and other bonuses by taking them. It's up to you to experiment with the game to find out which is the best course of action.

### MONSTERS

All monsters have attributes that define their strengths, weaknesses and behaviour. The attribute which sets how many times a monster must be hit before it dies is called the aliens 'hit point' attribute. A weak (low hit point) monster would have perhaps 10 hit points where a stronger monster could have 250 or more.

As you progress, you'll notice that the monsters become more intelligent. This means that they will be more effective at carrying out their objectives, either to kill you, avoid you or steal treasure (it's not a good idea to attack thieves as they are usually helpful).

### POTIONS

Correct use of potions can be helpful in completing many sections. Because you can usually only carry three items in the inventory it isn't always wise to buy too many potions in the shop as there will then be no room for carrying other objects that you need for solving the puzzles.

If you're familiar with the section of the game after the shop, try to think ahead and plan which potions would be most useful and where you would be most likely to use them. Then you can decide how many potions it's safe to buy without risking having to drop a potion when you don't want to.

### POWER POTIONS

Power potions increase the effectiveness of weapons. Buying or picking up a power potion increases the damage done by *all* of your weapons. A weapon that's powered up once will have one extra hit point and fire in two directions. A weapon that's powered up twice will have two extra hit points and fire in three directions.

After being powered up twice, weapons continue increasing in hit points each time you get another power potion.

Small power potions power up weapons once. Large power potions power them up twice.

The same effect can be achieved by picking up or buying multiples of the same weapon. For example, buying an axe and a large power potion is the equivalent of buying three axes.

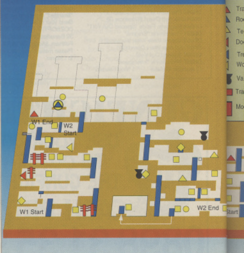
Considering that they affect all the weapons, power potions are obviously a far more economical way of increasing weapon hit points than buying multiples of the same weapon.

## ABOUT THE GUIDE TO THE LEVELS

THIS GUIDE TO EACH LEVEL isn't comprehensive. Defining the multiple ways of solving each world and the numerous hidden rooms in the game would be far too complex. What you have here is, in general, the simplest and quickest way through each world plus tips on how to find one or two hidden areas.

Gods isn't just about completing each level and moving to the next. It will constantly reward the player who continues to experiment. To tell you the perfect way to complete the game would be impossible and kill that experimentation - in fact there is no perfect way to complete the game, and players are still finding solutions to puzzles which were never designed to be solved in that way.

## GODS LEVEL 1



# DS

## LEVEL 1

### WORLD 1

The first world enables the player to get used to the control method and to solve some simple puzzles. The first key you'll need is the treasure key. The world key is in the treasure room and opens the door to the end of the world.

### HIDDEN PUZZLES

**Short-cut**

Reset the levers 1 & 2 to move block 1. This reveals a water crystal and power-up and teleport the player to A.

**Special bonus**

The second puzzle is progressive - by finding one hidden puzzle you'll then be able to find the next.
1. Blow up the trap with lever 4 and then pull lever 3 to reveal an iron treasure chest.
2. Reset lever 4 and pull lever 5 to get a fire crystal.
3. Pull lever 7 within two minutes from the beginning of the game to make platform 2 move.
4. Press hidden switch 1 to get a fire crystal.
5. Finding these four puzzles will mean that you can find the final part of the puzzle in World 2.

### WORLD 2

Get the trapdoor key on the left of the screen to open the trapdoor on the right. Make sure that you go over the top platforms as the bottom route is more difficult (but it will give you bonus crystals). Collect the vase and take it to the stores at the bottom of the map, making sure that you collect the room key on the way. Get the world key from stores to exit on the right.

### HIDDEN PUZZLES

To get to the treasure room you must first kill the monsters on the ledge to the right of lever 3 to receive a trap door key. This will let you close the trap door above lever 9 by pulling lever 4. You will then be able to jump down and open the treasure room door.

Secondly, push all four hidden switches to open the four trap doors which form the base of the treasure room. All treasure will then fall through onto the floor beneath the room.

**The Shop**

Buy shurikens and normal arc.

## POTIONS

| Type | Description | Value |
|---|---|---|
| Chicken | Restores energy | 00650 |
| Apple | Restores energy | 01000 |
| Weapon Arc | Standard | 01000 |
| Weapon Arc | Intense | 01000 |
| Weapon Arc | Wide | 01000 |
| Bread | Restores energy | 01300 |
| Small Health | Restores energy | 04000 |
| Magic Potion | Freezes aliens | 04000 |
| Shield | Invulnerability | 05000 |
| Magic Wings | Affects familia | 05000 |
| Power Potion | Increases weapon power | 06000 |
| Large Health | Restores energy | 08000 |
| Starburst | | 10000 |
| Power Claws | Affects familiar | 10000 |
| Power Potion | Increases weapon power | 12000 |
| Shield | Reduces damage | 20000 |
| Extra Life | | 20000 |
| Familiar | | 30000 |

In Levels 2, 3 and 4 the power-ups increase in value to 17,500 for a small and 32,000 for a large.

### WORLD 3

Pull switch 2 to close the trapdoors and blow up the spike in the pit. Get the giant to jump up the trap doors. Alternatively you can wait for two minutes and a teleport crystal will appear to move you up, although you will not get the special bonus. Get the trapdoor key on the top left platform to open the trapdoor to the right. Go up the ladder which leads to the towers. Go up the ladders to the bridge and jump across the platforms to the left to collect the trapdoor key. Go right and collect the teleport key. Open the door by pulling lever 11 and this will teleport you to the platform on the far left of the map. Collect the door key. Go right and pull lever 7 and drop down through the trap door. Pull lever 8 to teleport you to the top door on the right. Pull lever 9 to enter the treasure room and collect the lightning bolt. Pulling lever 10 will open the door and take you back. Collect the world key and go down the ladder and when you reach the bottom platform you will receive a trap door key. Pull lever 12 and go down to defeat the centurion protecting the temple. Go up the ladder to the temple and enter the door to exit the level.

### HIDDEN PUZZLES

1. To enter the treasure room.

Kill the wave of monsters which appear to the left of lever 3. They will give you a trap key. Reset lever 3, which will then give you a shield when you pull lever 4 to protect you when you drop through the trap door to the treasure room.

2. To move block 1.

You have to get to this point within 140 seconds, with more than two lives and more than 80,000 points.

3. Special bonus.

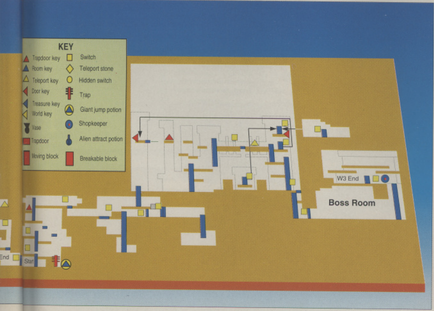
Kill the centurion without collecting the lightning bolt to receive a gold treasure chest.

**Boss guy**

The Centurion is the easiest of the bosses. Watch him as he throws out fireballs and note the point where they bounce the highest. You should stand here to kill the Boss without getting hit. Move backwards and forwards at the same time as the Centurion, keeping the same relative position in order to avoid being hit.

**Shop**

In the shop you should buy the Magic Axe and spend the rest of your money on Power Potions.



**That's about all we've got time for this month, but it should keep you Godsters happy until we return in 31 days for another bout of Bitmap assistance.**

BRIAN NESBITT'S CLASSIC GUIDE

# SWITCHBLADE

**Two years ago the fight started. Now with the help of Core Design, Gremlin and Simon Phipps, we show you how to finish it.**

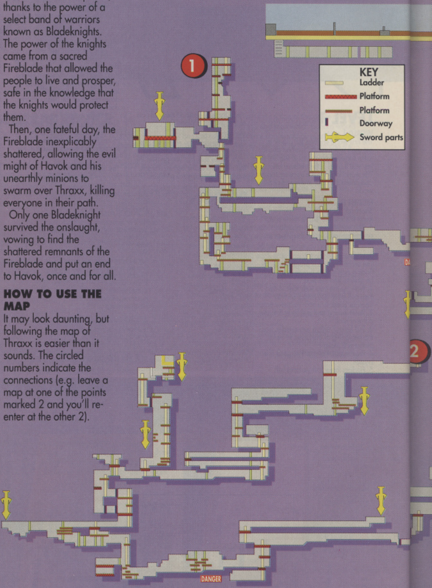
FOR OVER 10,000 years the underground city of Thraxx has known peace, thanks to the power of a select band of warriors known as Bladeknights. The power of the knights came from a sacred Fireblade that allowed the people to live and prosper, safe in the knowledge that the knights would protect them.

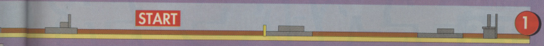
Then, one fateful day, the Fireblade inexplicably shattered, allowing the evil might of Havok and his unearthly minions to swarm over Thraxx, killing everyone in their path.

Only one Bladeknight survived the onslaught, vowing to find the shattered remnants of the Fireblade and put an end to Havok, once and for all.

## HOW TO USE THE MAP

It may look daunting, but following the map of Thraxx is easier than it sounds. The circled numbers indicate the connections (e.g. leave a map at one of the points marked 2 and you'll re-enter at the other 2).





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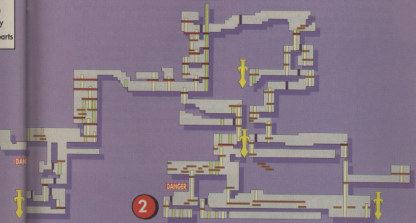
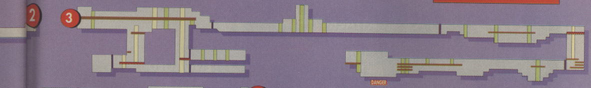
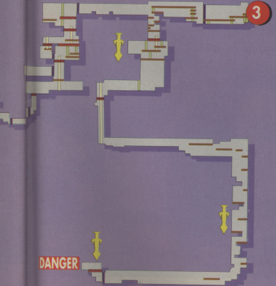
arts

## GENERAL HINTS

**Search everywhere! Whenever Hiro runs behind a pipe, wall, crate or other piece of scenery, perform a sweeping kick in case there are any hidden potions or bonuses. Each of the main bad guys (marked on the map by the Danger sign) can be easily beaten when you discover their pattern. When you first enter the screen, hold back and observe your opponents' movements. This should give you an idea of how to kill him.**







BRIAN
NESBITT'S
TIPS

**Can't get to grips with your joystick? Do your flaps keep opening of their own accord? Never fear, MicroProse's James Hawkins is here to help you earn your wings.**

# F-15 STRI

## GENERAL ATTACKING STRATEGIES

WHEN TAKING OFF, fly on half power so that you can conserve fuel. This will allow you to stay in the air for much longer, so you can fly further and destroy more targets.

The best strategy for achieving a high score is to clear the area around your primary and secondary targets of all SAM radars, thus knocking out their ability to launch missiles at you and giving you a 'safe zone' to cruise around in.

Don't take out the enemy airbases until you decide to head for home. The more planes they launch for you to shoot down, the more points you score.

## THE ART OF FLYING

To be good enough to get the Congressional Medal Of Honour, you must master two skills that are invaluable for scoring enough points. The first is outflying enemy missiles. By turning at right angles to them you will find that they will lose their Lock (unless they are the dark brown Doppler missiles which will search for you and adjust their flight path accordingly). By outflying all of the normal types of missile, you should only find yourself using chaff and flares when you are trying to get out of the hostile zone and back to home base.

The only way to avoid the Doppler missiles is to outfly them. This is very difficult as they constantly alter their flight path to stay locked on to you. You must turn at right angles to them just as the missile warning sounds and keep turning sharply. The missile will now fly past you. Watch out in case they loop back around, as they carry quite a lot of fuel.

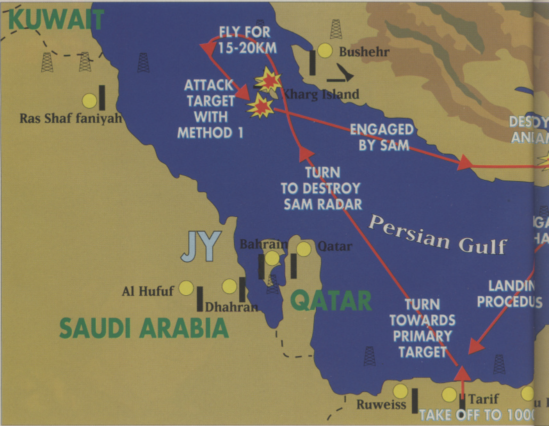
The second element of the game that you need to master in order to get the Congressional Medal Of Honour is shooting targets with the cannon, using as few rounds as possible.

## ENEMY PLANES

Let the enemy planes get as close as possible, keeping the designator on them until you can see a nice large target to shoot at. When the plane is less than four kilometers away, open fire just in front of the shape so that the plane flies into the bullets. Always fire short bursts so that you don't continue firing when you have already killed the enemy.

## MISSILE USE AND TARGET IMPORTANCE

As explained earlier, it is best to make a


KUWAIT
FLY FOR 15-20KM
Bushehr
ATTACK TARGET WITH METHOD 1
Kharg Island
Ras Shaf faniyah
ENGAGED BY SAM
DESDY
ANIAI
TURN TO DESTROY SAM RADAR
Persian Gulf
IGA
HA
JY
Bahrain
Qatar
Al Hufuf
Dhahran
QATAR
SAUDI ARABIA
TURN TOWARDS PRIMARY TARGET
LANDIN
PROCEDUS
Ruweiss
Tarif
u
TAKE OFF TO 1000

# KE EAGLE II

SAM-clear zone around your primary and secondary targets. As a rule, you should use all of your air-to-ground missiles on enemy SAM radars and your cannon-fire on the mission targets.

Fire Mavericks from around 5,000 feet. It's never advisable to fire on a 'White Lock' (when the target designator is a white hexagon) as you will get an ineffective hit.

Fire Sidewinders and Amraams on White Lock only if the enemy plane that you are tracking is flying towards you. Regardless of which plane you have locked on, air-to-air missiles always hit the nearest plane in front of you. Try only to use missiles when you have more than four planes circling you, or on ground SAM radars.

### CHAFFS AND FLARES

Outfly as many missiles as possible and only use chaff and flares in emergencies (e.g. when there are two or more missiles coming towards you at once).

### IN GENERAL

If you can, get an analogue joystick as it makes flying much easier. Flying on Detail Level Zero makes dogfighting much easier, while Detail Levels One & Two are best for strafing (shooting) ground targets.

You need 7,800 points or more for the Congressional Medal Of Honour. The best area for this kind of score is the Middle East.

### GROUND TARGETS

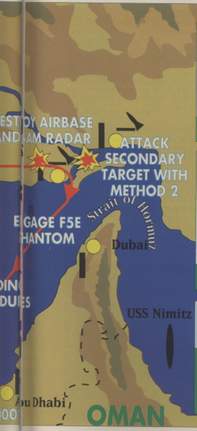
There are two approaches to destroying ground targets with the cannon:

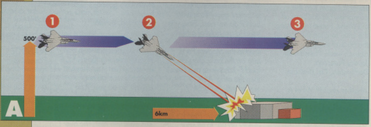
a) (see Diagram A) Fly low and level at around 500 feet (1). When the target range is less than six kilometers, dip the nose and fire just around the base of the target (2). You should be able to destroy them with 100 rounds or less before passing (3).

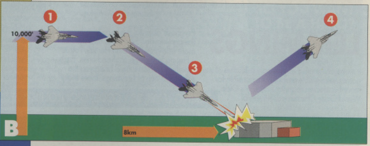
b) (see diagram B) Approach the target at 10,000 feet (1) and swoop down gently on the target when the range is about eight kilometers (2). Again fire at the base of the target (3) and pull up sharply as soon as you get a hit (4). Again a ground target should be destroyed with 100 rounds or less.

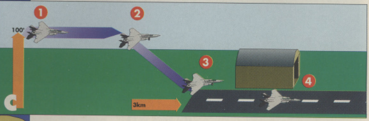
### LANDINGS (SEE DIAGRAM C)

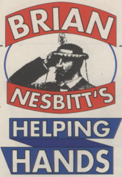
The final step in completing a mission is getting the landings correct. When you approach the runway, come in at about 100 feet (1) and cut the engine power completely when you are around three kilometers from touchdown (2). As soon as you touch the runway, hit the brakes (3) and you should then come to a halt quite quickly (4).











# BRIAN NESBITT'S HELPING HANDS

Dear Brian,
I am stuck in the island section of *Leisure Suit Larry 2*. I know that you have to wear a bikini to get further into the game, but I can only find the bottoms. Where can I find the top?
**Mike Jerris, Rufford, Lancashire**

*Oho! Playing 'naughty' adventures, eh? The bikini top is located in the pool on the ship. Enter the pool, type Swim and go to the middle. Then Dive and swim to the bottom. Look Around and Take Bikini Top.*

Dear Brian,
I have managed to get onto the plane in *Leisure Suit Larry 2*. I gave Ken the pamphlet, but can't get off the plane. I have tried using the knife to open the door at the back of the plane but it doesn't work. Please help.
**James Paterson, Darlington, Co. Durham**

*Another one??? What is this, Leisuresuit Larry 2 month or something? Oh well, smut sells I suppose. You have to use the bobby pin (will someone tell me, what in Sam Hill is a man doing with a bobby pin?) from the counter near the vending machines at the airport.*

Dear Brian,
I am completely stuck on *The Secret Of Monkey Island*. I don't know how to get past the deadly piranha poodles and get into the governor's mansion. I know I have to drug them, but how? Where is the drug to put them to sleep? Please help.
**Brian Laird, Gardenhall, East Kilbride**

*I'll do better than that. Turn the page for the first part of a complete solution.*

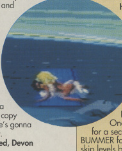
Dear Brian,
My friend and I both have a copy of *F-16 Combat Pilot* and are eager to try out the two-player link-up option. The trouble is, we don't know how. Any ideas?
**Colin 'F-16' Moss, Newport, Wales**

*Well, this is more of a technical query than a tip, but I'll do my best. First, you need to get hold of a Null Modem Lead. Connect the lead to the Modem Ports, turn on the computers and load F-16 on one machine then the other (very important). Separately choose dogfight on the two computers and select the red and blue leader. Then it's up diddly up up, to fill your best friend with hot molten lead.*

Dear Brian,
I've heard that there is a simple solution to *Midwinter* but I can't seem to find it.
**Babs Jefferson, West Ham, London**

*It's easy really. Keep restarting the game until you are close to a garage. Grab a vehicle and find some stores to stock up with explosives. Now just drive to Shining Hollow (dodging the enemy) and blow up General Masters' base.*

Dear Brian,
How do you get past your 'double' on *Prince Of Persia*? I'm up to level 12 and keep getting killed when I try to fight the little *%$@!. If I find out that I've got a bugged copy someone's gonna be sorry.
**Frustrated, Devon**



*Calm down! You haven't got a bugged game so don't start sharpening those knives. When your mirror image loses a point of energy, so do you. If he dies, you can kiss goodbye to this mortal coil as well. Put your sword away and just walk into him. The two of you merge and you become whole again.*

# CHEATS

**SHADOW DANCER**
Pause the game and type GIVE ME INFINITY for infinite lives.
**FROM: DANIEL CHAMBERS, WILLESDEN GREEN, LONDON**

**TOKI**
During the intro sequence press Escape then type POORTOKI. Start the game and press Escape once the map screen has passed. Pressing the Function keys during the intro will now allow you to skip levels.
**FROM: GARETH VILDAY, STANWAY, COLCHESTER**

**HORROR ZOMBIES FROM THE CRYPT**
When asked for the password, enter BOGEYEATER to activate the cheat mode.

**BAAL**
Get yourself a high enough score for the table, then enter your name as LOVEBUNDLE to activate a host of strange effects.

**LINE OF FIRE**
Once the game loads up, press Help for a secret message. Next type WHAT A BUMMER for infinite credits and the ability to skip levels by pressing the required number.
**FROM: MENHIR ALI, ISLINGTON, LONDON**

**IVANHOE**
Pause the game and type JC IS THE BEST followed by Return. Pressing N now skips levels, Delete kills all the enemies on screen and gives you extra lives.

**FUSION**
Start a game, press Escape and start again. Next, type E to activate the cheat mode and use the + and - keys to skip levels.
**FROM: ERIK VILHÄMER, JAFFALLA, SWEDEN**

# LEMMINGS

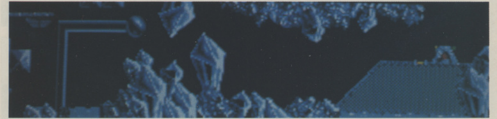
It's one of the most frustratingly addictive games ever and is probably responsible for more headaches than Pa Scrumpy's Olde World Cider. The mis-adventures of Psygnosis' suicidal green rodents have taken the gaming world by storm and worn out more little grey cells than Hercule Poirot.

Fret no longer, oh confused ones. Each month in The One, I will bring you the solution to one of Lemmings' more tricky levels. This month we start with Taxing Level 28 for Albo Smith of Greenlanes, Essex.

TAXING LEVEL 28 - CODE: GIONLOHIHK

If you have a Lemmings level that has got you totally stumped (and let's face it, there aren't many of you that haven't) then send the details to the usual address, heading your postcards: Long-Life Lemmings.

## TAXING LEVEL 28 - CODE: GIONLOHIHK



**1.** Floater.
**2.** Make Floater climb to point 3.
**3.** Dig and float.
**4.** Build here so that he turns around. Time is of the essence.
**5.** Build to point 6.
**6.** Dig through pillar.
**7.** Build to 7A.
**8.** Increase fall rate.
**9.** Dig.
**10.** Place Blocker.
**11.** Build bridge
**12.** Destroy blocker

# BRIAN NESBITT'S HELPING HANDS

# CONTACTS

**AS OUR ASTOUNDINGLY POPULAR Contacts section is now into its third month, we decided to check out how well the system was running. To do this, we asked several of the participants how many calls or letters they'd received. Well, the results are in and, to put it bluntly, I'm gob-smacked at the response that's been generated.**

**The current record for calls received over a four-week period stands at a staggering 127! I'm not going to print this particular contact's name, as I don't want to add to his burden, but I am wondering if the poor guy ever manages to get a moment's peace?**

**Any road, I want more of you to sacrifice your spare time to help your fellow gamers, so if you feel that you're the bearer of knowledge that could be passed on, write in now to the address at the bottom of the page.**

**NAME:** James Funnell
**ADDRESS:** 7 Lansdowne Crescent, Derryhill, nr. Calne, Wiltshire SN11 9NT
**TELEPHONE:** (0249) 812672
**TIMES:** Monday to Friday - 4pm onwards
**GAMES:** Afterburner, APB, Archipelagos, Arkanoids 1 & 2, Astro Marine Corp, Awesome, Barbarian, Batman, Battle Valley, Beach Volley, Bombuzal, Car-Vup, Chase HQ, Chubby Gristle, Crazy Cars 2, Cybernoid 2, Dark Side, Dogs Of War, Dragon's Lair, Dragon Ninja, Driller, Driving Force, Dyter 07, Elite, Eye Of Horus, Falcon, Fighter Bomber, Flood, Flying Shark, Gemini Wing, Gravity Force, Hard Drivin', Hammerfist, Hawkeye, IK+, Ivanhoe, James Pond, Klax, Last Duel, Manchester United, Menace, Nebulus, Ninja Spirit, Nitro, OutRun, Pacland, Puffy's Saga, Rambo 3, Rotor, R-Type, Shadow Of The Beast 1 & 2, Shinobi, Skidz, Slayer, Space Ace, Starglider 2, Stormlord, Super Cars, SWIV, Thunderblade, Venus The Flytrap, Voyager, Wizball, X-Out, Z-Out.

**NAME:** Ben Osborne
**ADDRESS:** 61 The Green, Norton, Stockton on Tees, Cleveland TS20 1DT
**TELEPHONE:** (0642) 535621
**TIMES:** Most Nights - 4.30pm to 6pm
**GAMES:** Afterburner, After The War, AMC, APB, Archipelagos, Arkanoids 1 & 2, Back To The Futures 2 & 3, Barbarian (Psygnosis), Batman The Movie, Battle Squadron, Battle Valley, Beach Volley, Better Dead Than Alien, Beverly Hills Cop, Bio Challenge, Brat, Carrier Command, Chariots Of Wrath, Chase HQ, Continental Circus, Clown O'Mania, Chubby Gristle, Chuck Rock, Cybernoids 1 & 2, Dark Side, Defender Of The Crown, Denaris, Dogs Of War, Dominator, Double Dragon, Dragon Ninja, Dragonscape, Dragon's Lair, Driller, Drivin' Force, Empire Strikes Back, Exolon, Eye Of Horus, Falcon, Fernandez Must Die, Fighter Bomber, Flying Shark, Forgotten Worlds, Gauntlet 2, Ghouls 'n' Ghosts, Golden Axe, Gravity Force, Gremlins 2, Hawkeye, Hammerfist, Hard Drivin', Helter Skelter, Hillsfar, Horror Zombies, Hybris, Ikari Warriors, Indiana Jones, Insanity Flight, Interphase, Impossamole, Karate Kid 2, Kick Off 2, Kid Gloves, Klax, Last Duel, Leatherneck, Lemmings, LED Storm, Lotus Esprit Turbo Challenge, Menace, Mickey Mouse, Midnight Resistance, Monty Python's Flying Circus, Nebulus, New Zealand Story, Ninja Warriors, Olympic Challenge, Oops Up, Powermonger, RoboCop 2, Supremacy, Toyota Celica GT Rally, X-Out, Z-Out.

**NAME:** Jayne Thorpe
**ADDRESS:** 29 The Chase, Leverington Road, Wisbech, Cambs. PE13 1RX
**TELEPHONE:** (0945) 582260
**TIMES:** Monday to Sunday - Before 9.30pm
**GAMES:** Action Fighter, After The War, AMC, Army Moves, Atomic Robokid, Atomix, Awesome, Baal, Back To The Future II, Barbarian, Batman The Movie, Battle Squadron, Bloodwych (maps & guide), Bombuzal, Brat, BSS Jayne Seymour, Cabal, Cadaver (maps), Captive, Carrier Command, Car-Vup, Chaos Strikes Back, Chuck Rock, Crackdown, Cybernoid II, Defender II, Dragon Breed, Dragonscape, Dragon's Lair II, Drakkhen, Dungeon Master (maps & guide), Dynamite Dux, Dynasty Wars, Eliminator, E.Motion, Enchanted Lands, E-Swat, Eye Of The Beholder (maps & tips), Flood, Gauntlet II, Gods, Gremlins II, Helter Skelter, Hero Quest, Immortal, Impossamole, Interphase, James Pond, Kid Gloves, Killing Cloud, Klax, Lemmings, Light Corridor, Monty Python, Narco Police, Never Mind, Night Shift (codes), Nitro, Oops Up, Operation Thunderbolt, Pacland, Powermonger, Rainbow Islands, RoboCop II, R-Type, The Secret Of Monkey Island, Shadow Of The Beast II, Space Quest IV, SWIV, Teenage Mutant Hero Turtles, Time Machine, Torvak The Warrior, Venus The Flytrap, Xenon, X-Out, Z-Out.

**NAME:** Kevin Fernando
**ADDRESS:** 18 Manse Crescent, Stirling, Scotland FK7 9AJ
**TELEPHONE:** (0786) 70088
**TIMES:** Monday to Friday - 4.30pm to 9pm
**GAMES:** Blood Money, Dragon's Breath, Dungeon Master, F-29 Retaliator, International 3D Tennis, Killing Game Show, Operation Stealth, Powermonger, TV Sports Basketball, TV Sports Football, Wonderland.

**NAME:** Stephen Moore
**ADDRESS:** 111 Chatsworth Avenue, Cosham, Portsmouth, Hants. P06 2UH
**TELEPHONE:** (0705) 382244
**TIMES:** Monday to Friday - After 4.45pm, Weekends - Sensible times only
**GAMES:** After The War, Awesome, Back To The Futures 2 & 3, Brat, Cabal, Chase HQ, Chuck Rock, Dogs Of War, Double Dragon, E-Swat, Flying Shark, Golden Axe, Gremlins 2, Horror Zombies From The Crypt, James Pond, Kick Offs 1 & 2, Kid Gloves, Lemmings, Lotus Esprit Turbo Challenge, Nebulus, New Zealand Story, Ninja Warriors, Operation Thunderbolt, OutRun, P-47 Thunderbolt, Pacland, Pipemania, Platoon, Powermonger, Rambo 3, Return Of The Jedi, Rick Dangerous, Road Blasters, RoboCops 1 & 2, Rolling Thunder, R-Type, Shadow Of The Beasts 1 & 2, Shadow Warriors, Shinobi, Silkworm, Sim City, Skidz, Slayer, Sly Spy Secret Agent, Solomon's Key, Sorcery Plus, Space Ace, Spherical, The Spy Who Loved Me, Starglider 2, Starray, St. Dragon, Stormlord, Street Fighter, Strider, Stryx, Supercars, Super Hang-On, Switchblade, SWIV, Sword Of Sodan, Test Drive 2, Thunderblade, Torvak The Warrior, Total Eclipse, Total Recall, Toyota Celica GT Rally, Trailblazer, Treasure Island Dizzy, Turrican, Venus The Flytrap, Vigilante, Viking Child, Virus, Warhead, Wizball, Wings Of Fury, X-Bots, X-Out, Zoom, Z-Out.

**NAME:** Lloyd Fisher
**ADDRESS:** Englands Mead, Holbrook Common, Wick, Bristol BS15 5NF
**TELEPHONE:** (0275 82) 2766
**TIMES:** Monday to Friday - 5pm to 6pm and 8.30pm to 9.30pm
**GAMES:** APB, Atomic Robokid, Back To The Futures 2 & 3, Batman The Movie, Battle Squadron, Blood Money, Brat, Chase HQ, Chips Challenge, Chuck Rock, Dogs Of War, Double Dragons 1 & 2, Dragon Breed, Dragon's Lair, Dynamite Dux, Escape From The Planet Of The Robot Monsters, F-29 Retaliator, Fighter Bomber, Flood, Ghosts 'n' Goblins, Ghouls 'n' Ghosts, Golden Axe, Hammerfist, Hybris, Ikari Warriors, Interceptor, James Pond, Kick Off 2, Kid Gloves, Klax, Lost Patrol, Lotus Esprit Turbo Challenge, Manchester United, Manic Miner, Midnight Resistance, Nebulus, New Zealand Story, Night Shift, Ninja Spirit, Ninja Warriors, Nitro, Operation Thunderbolt, Pipemania, Rainbow Islands, RoboCops 1 & 2, Shinobi, Sim City, Skidz, The Spy Who Loved Me, Stormlord, Striders 1 & 2, Teenage Mutant Hero Turtles, Test Drive, Time Machine, Total Recall, Untouchables, Venus The Flytrap, Wizball, Z-Out.

**NAME:** Adam Marshall
**ADDRESS:** 26 Fairybead Park, Stainton, Cumbria CA11 0DY
**TELEPHONE:** (0768) 65937
**TIMES:** Monday to Friday - 5pm to 10pm, Weekends - Sensible times only
**GAMES:** B.A.T., Back To The Futures 2 & 3, Batman The Movie, Brat, England, F29 Retaliator, Falcon, Football Director 2, Future Wars, Golden Axe, Gunship, IK+, Indiana Jones And The Last Crusade (the adventure), I Play: 3D Soccer, It Came From The Desert, Kick Off 2, Leisure Suit Larry, Loom, Lost Patrol, Maniac Mansion, Monty Python's Flying Circus, Nightbreed, Operation Stealth, Player Manager, Populous, Rainbow Islands, Rick Dangerous 1 & 2, RoboCops 1 & 2, The Secret Of Monkey Island, Shadow Of The Beasts 1 & 2, Speedball 2, Test Drive 2, Turtles, Total Recall, Tracksuit Manager, TV Sports Football, Wings, Z-Out.

**NAME:** Gary Rutledge
**ADDRESS:** 179 Wainbody Avenue South, Coventry, Warks. CV3 6BY
**TELEPHONE:** (0203) 418678
**TIMES:** Monday to Friday - After 4pm, Weekends - after 11am
**GAMES:** Afterburner, Arkanoid 2, Atomic Robokid, Awesome, Batman, Blood Money, Brat, Back To The Futures 2 & 3, Chips Challenge, Chuck Rock, Crystals Of Arborea, Defender 2, Dragon Breed, Dynamite Dux, Escape From The Planet Of The Robot Monsters, F-29 Retaliator, Forgotten Worlds, Ghostbusters 2, Ghosts And Goblins, Golden Axe, Gremlins 2, Horror Zombies From The Crypt, Interceptor, Immortal, James Pond, Kick Offs 1 & 2, Lemmings, Light Corridor, The Lost Patrol, Manchester United, Mean Streets, Midnight Resistance, Monty Python's Flying Circus, Narc, New Zealand Story, Night Shift, Ninja Spirit, Ninja Warriors, Nitro, Oops Up, Platoon, Predator, Prince Of Persia, R-Type, Rainbow Islands, Rick Dangerous, RoboCops 1 & 2, SCI, Shadow Of The Beast 2, Silkworm, Spellbound, Spy Who Loved Me, St. Dragon, Strider, SWIV, Test Drive, Time Machine, Total Recall, Turricans 1 & 2, Viz, Wizball, Z-Out.

## INTERNATIONAL SPECIAL

**NAME:** Peter Georges
**ADDRESS:** 34 Arundel Park Drive, St. Clair 2759, Sydney N.S.W., Australia
**TELEPHONE:** 010 612 02 6703753
**TIMES:** No calls after 9.00pm (REMEMBER SYDNEY IS 10 HOURS AHEAD OF US, SO ADJUST YOUR CALLING TIME ACCORDINGLY)
**GAMES:** If a cheat, tip or poke has been printed in a computer magazine in the last six years, Peter has it (or so he claims).

**PLEASE REMEMBER...**
**If you are going to use a Contact, then please follow these guidelines:**
**1. Respect the times printed. There's nothing worse than just drifting off to sleep at night when the phone rings (and contrary to popular belief, 'sensible times only' does not mean three in the morning).**
**2. Please send an S.A.E. for written queries.**

## WARNING!!!

Before sending us your address and telephone number, STOP!!! Have you asked your parents? I thought not. Go find them, show them the mag, explain what the Contacts are all about and PLEASE, get their permission. You wouldn't want your mum to answer the phone and be greeted by Cedric Blenkinsop asking about *The Leather Goddesses Of Phobos*, now would you?

## SO YOU WANT TO BE A HERO?

So, you think you've got what it takes to be a Contact huh? You think that you can withstand the pressure of answering 20 phone calls a minute while writing seven replies, all at the same time? Okay, send us your details as described below and we'll soon weed out the men from the boys.

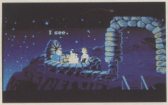
Name:
Address:
Telephone Number:
Times To Call:
List Of Games Completed (in *alphabetical order*):

And to give you something to do when the phone stops ringing, we'll send you a free piece of software from our vast coffers.
Send everything to: **Amiga Contacts, The One For Amiga Games, Priory Court, 30-32 Farringdon Lane, London, EC1R 3AU.**

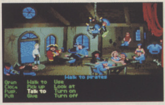
BRIAN NESBITT'S PLAYERS GUIDE

**Can't find the fabulous idol? Having trouble with the hairy yak? Don't know what the rubber-chicken-with-a-pulley-in-the-middle is for? Then load up the game, read this first of a three-part solution and play and discover...**

# THE SECRET OF MONKEY ISLAND

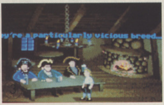

I see.

THE MUDDY TRAIL which Guy is following leads to a small outcrop, used by the village as a lookout point. Standing over a blazing fire, is the old lookout - in his day he could spot a gnat on an elephant's back at 500 yards (and tell you what direction it was facing), these days he'd be lucky to see the elephant.

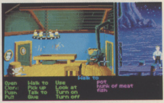

Walk to pirates
Open
Close
Push
Pull
Walk to
Pick up
Talk to
Give
Use
Look at
Turn on
Turn off

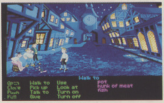
THE MYOPIC LOOKOUT directs Guy to the local tavern - The Scumm Bar. Ever since the dreaded ghost pirate LeChuck started terrorising the high seas, the local pirates have spent more time in here than the barman. Once inside, Guy makes his way towards three important-looking pirates in the lounge.

THE PIRATES TELL OUR HERO of the three trials that every young pirate-wannabe has to complete in order to become a card-carrying terror of the seas. The other requirement is to swill the foul brew known as Grog.

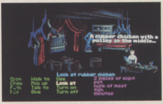

y're a particularly vicious breed...

THINKING THAT HE SHOULD get the easy part out of the way first, Guy makes his way into the kitchen while the cook isn't looking. Once inside, he grabs a pot to fill with the alcoholic answer to paint stripper and steps outside to prepare himself. But the smell of herrings smacks his nostrils and forces him back inside.


Walk to
Open
Close
Push
Pull
Walk to
Pick up
Talk to
Give
Use
Look at
Turn on
Turn off
pot
hunk of meat
fish


Walk to
Open
Close
Push
Pull
Walk to
Pick up
Talk to
Give
Use
Look at
Turn on
Turn off
pot
hunk of meat
fish

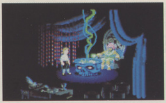
HAVING WIMPED OUT of the Grog-taste test, Guy makes his way into town where several shady types are milling around - up to all manner of no good. Guy makes his way towards three of them, hoping to find out about the distinct lack of buckling swashes and Jolly Rogers on Melee.


A rubber chicken with a pulley in the middle...

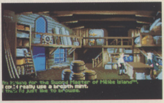
Look at rubber chicken
Open
Close
Push
Pull
Walk to
Pick up
Talk to
Give
Use
Look at
Turn on
Turn off
2 pieces of eight
pot
hunk of meat
fish
minutes

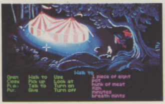
THE PIRATES NOW TELL GUY about the fabled Monkey Island, after which he heads off to the general store, eager to complete his trials. On the way, a curious shop catches his eye and draws him in. The only items of interest, however, are a strange rubber chicken and a bubbling cauldron. Guy creeps nearer to investigate.

AS HE DRAWS CLOSER to the cauldron, a flash of blinding green light nearly bowls him over and - as if by magic - the shopkeeper appears. For the next 10 minutes the future of Guybrush's life is revealed to him and he leaves feeling distinctly shakier than when he entered.

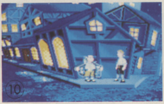


SHAKY OR NOT, Guy makes it to the general store and begins to browse, to the annoyance of the storekeeper who prefers people to come in, pay up and get out. A neat-looking sword and a sturdy shovel stand out from the rest of the junk. But they cost money and that's one thing that Guy's short of.


I'm looking for the Sword Master of Mêlée Island™.
I could really use a breath mint.
I think I'd just like to browse.

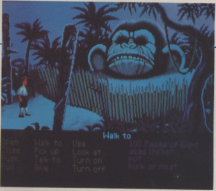

Walk to
Open
Close
Push
Pull
Walk to
Pick up
Talk to
Give
Use
Look at
Turn on
Turn off
1 piece of eight
pot
hunk of meat
fish
minutes
breath mints

HMM... PERHAPS THIS IS THE ANSWER - a poster advertising a travelling circus. There are always odd jobs going at a circus. Guy makes his way to the Big Top in the clearing and ventures inside. The oddest job he can find is as a human cannonball. Thank heavens he brought that pot with him.

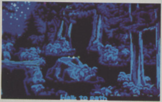


WITH A TIDY SUM OF MONEY now in his pocket, Guy heads back towards the general store, only to be distracted once again, this time by a dodgy-looking map seller who offers him a map leading to the hidden treasure. Guy snaps it up instantly before purchasing the sword and the shovel from the store.

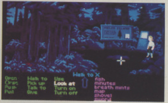
**IT WAS A DARK AND STORMY NIGHT - and Guybrush Threepwood didn't have an umbrella. But this didn't matter so much, because, for all of his short life, Guy had wanted to be a pirate and sail the high seas in search of treasure (his mother had wanted him to go into banking, but he wasn't having any of it). Now his chance was almost upon him, as he was making his sodden way towards the small village on the western shore of Melee Island, notorious for its bloodthirsty pirates and the local Grog brewery plant...**

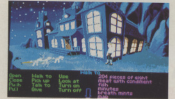

Walk to
Open
Close
Push
Pull
Walk to
Pick up
Talk to
Give
Use
Look at
Turn on
Turn off
100 Pieces of Eight
dead chicken
pot
hunk of meat

FOLLOWING THE MAP'S ROUTE isn't easy - especially as it's a set of dancing instructions. Guy trusts in fate and sets off, following the directions as best as he can. Just when he's on the verge of giving up though, he stumbles straight onto a dark secluded spot.

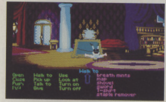

Walk to path

IT FILLS GUY'S HEART WITH PRIDE to know that he's standing where only a few thousand have stood before - and that he, Guybrush Threepwood, is about to find the lost treasure of Melee Island. He can't wait to show those pirates at the Scumm Bar.


Walk to X
Open
Close
Push
Pull
Walk to
Pick up
Talk to
Give
Use
Look at
Turn on
Turn off
fish
minutes
breath mints
map
shovel
sword

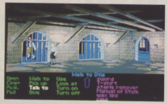

Walk to
Open
Close
Push
Pull
Walk to
Pick up
Talk to
Give
Use
Look at
Turn on
Turn off
204 pieces of eight
meat with condiment
fish
minutes
breath mints
map

ONE TASK DOWN, two to go. The VIPs are unimpressed by Guy's feats, but he presses on. Next on his list is the Governor's fabulous idol - but her deadly piranha poodles are his first concern. Some sort of drug is needed, perhaps some meat from the Scumm Bar, drugged with the flowers from the forest?

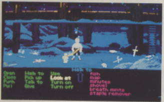

Walk to
Open
Close
Push
Pull
Walk to
Pick up
Talk to
Give
Use
Look at
Turn on
Turn off
breath mints
map
shovel
sword
T-shirt
staple remover

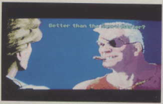
IT WORKS! Guy decides to let the sleeping dogs lie as he cautiously enters the mansion. No-one is around so he sneaks into the trophy room, bypasses the rather elaborate (and unbelievably silly) alarm system... and then finds that he needs a file.

WHERE ELSE would you find a file but in jail? But to get it, Guy must overcome the prisoner's halitosis with some mints from the store. Next he must convince him to hand over the carrot cake (all cakes have files in them). The rats are a pain... but wait! Rats are like gophers, so this gopher repellent might do the trick...

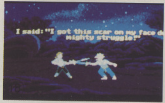

Walk to Otis
Open
Close
Push
Pull
Walk to
Pick up
Talk to
Give
Use
Look at
Turn on
Turn off
sword
T-shirt
staple remover
Manual of Style
wax lips
cake

HURRYING BACK to the mansion, Guy concludes his task with the elegance and noise of an elephant on hot coals. Not surprisingly, he's discovered. For some reason the Governor doesn't press charges, but Guy can see that the Sheriff isn't going to let him off so lightly. Luckily the fabulous idol isn't very heavy.


Walk to
Open
Close
Push
Pull
Walk to
Pick up
Talk to
Give
Use
Look at
Turn on
Turn off
fish
map
minutes
shovel
breath mints
staple remover


Better than the Sword Master?

WITH THE SECOND TASK concluded and the love of his life found (in the shape of the Governor), Guy starts his third trial with enthusiasm. The sword trainer's house isn't hard to find (as long as he can get past the herring-loving bridge guard) and - given the right incentive - the trainer takes Guy under his wing.


I said: "I got this scar on my face d
mighty struggle!"

HAVING LEARNED that the secret of good sword-fighting is all in the tongue, Guy decides to get in some practice on the locals. Standing at the crossroads, he sees off challenger after challenger until he's built up a repertoire that Bernard Manning would be proud of.

IT'S TIME TO TAKE ON THE SWORDMASTER and finish the three trials. Following the storekeeper provides the location, while confronting the swordmaster with the truth convinces her to fight. Guybrush draws his sword and prepares to do battle to the death... well, almost.

AGAINST ALL ODDS, Guybrush wins (he even has the t-shirt to prove it). He runs back to the village in time to see an eerie ghost ship sailing into the wild blue yonder. The lookout explains that, in his absence, the Governor has been kidnapped and taken to Monkey Island by the dreaded Ghost Pirate LeChuck.

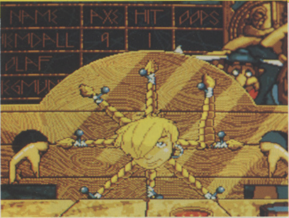
**Will our hero manage to rescue the Governor from LeChuck's evil grasp? How will he get to Monkey Island without a crew (or a boat)? What is the rubber-chicken-with-a-pulley-in-the-middle for? Be here next month for the thrilling continuation of The Secret Of Monkey Island.**

THE …th ... next month ... next month ... next mo

# THE One for AMIGA GAMES

**WIN!** In Our Great INDIANA JONES Competition

# NEXT ISSUE!



## It's A God's Life!

## HEIMDALL

A major preview of Core Design's incredible Norse arcade adventure

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**Plus!** Watch out Bart, here comes **WILLY BEAMISH** from Dynamix!

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It's been years in the making...
It's been one of the most eagerly awaited games ever...
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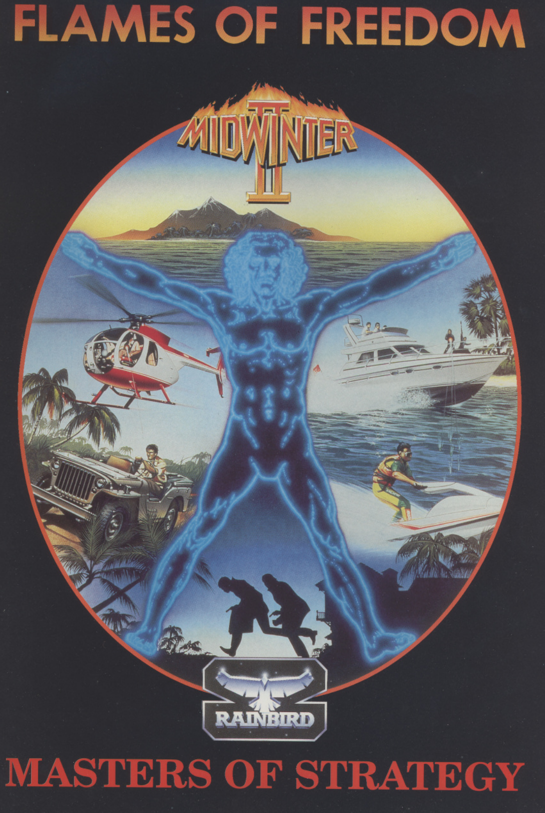
And it's on **OUR COVER DISK**
**AQUAVENTURA**
The experience is about to begin

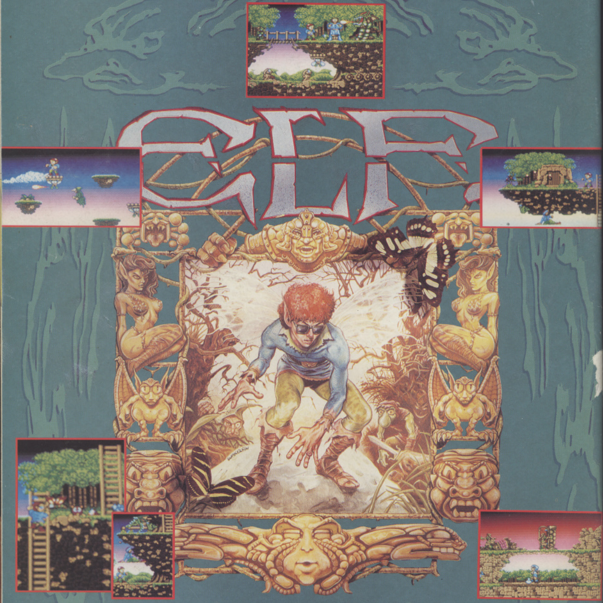
## The One for Amiga Games

You'd have to be mad to miss it...
September Issue - on sale from August 28th


FLAMES OF FREEDOM
MIDWINTER II
RAINBIRD
MASTERS OF STRATEGY

58 Lott. Dr

**"A BEAUTIFUL PUZZLE GAME WITH ASTONISHING HIDDEN DEPTHS"**
"A good arcade adventure is a joy to play...and there's no shortage of gameplay here.
If exploring and shooting's your thing, then there's enough here to
keep you happy 'til the cows come home"
THE ONE



The strangest things happen in fairy tales - but nothing so strange as the experiences you will encounter on your travels as Cornelius the Elf. Your magic ring can cast many spells, increasing in power as you tread deeper into the mystical lands of gooks and goblins. Even the castle guards, low-life beings with the IQ of a cold-steel rivet, are on a get-smart campaign. They may seem a little backward to start with, but these rivet-headed, bover-bullies will soon become cantakerous, tricky-dickies if you let them. Many wierd, villainous creatures and devious puzzles test your game-play technique and your gnostic powers. You can even control some of the background game features, allowing you to get to where you *think* you should be. Numerous secret areas lie deep within the forest where vital clues can help you with your quest, but beware...

***YOUR OWN GHOST MAY MATERIALISE TO HAUNT YOU!***

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